

Walter Edgar McCann: "Dramatists and Doctors."

# THE NEW YORK DRAMATIC MIRROR.

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## DRAMATISTS AND DOCTORS

BY WALTER EDGAR McCANN

The appearance of a new comedy recently in which the mind-cure is satirized leads to a train of curious reflection upon the theatre and the medical art, and the varying attitudes in which the physician has been exhibited by the dramatist.

If we glance over dramatic literature we find that the doctor has always been a favorite character upon the stage as well as in fiction. Almost every novel since, with Dickens, novel-writing became so common a literary form, has contained a doctor—benignant or melodramatic—and the practised reader will recall dozens of these figures. The doctors of fiction would, in fact, if enumerated, form an enormous catalogue, and some medical essayist might in his leisure moments prepare a good article on the subject from which a variety of reflections should be drawn. In the novels of insanity, poisoning, or other forms of murder, the doctor is indispensable, and all the great masters, as well as the less eminent hands, have attempted the drawing of his portrait.

There is a distinct relationship between the medical and the dramatic professions. In certain aspects of disease what is of greater assistance than the mirth and diversion to be found in a clever stage play? The physician who finds his patient growing hypochondriacal immediately recommends the theatre as the most agreeable and surest means of cure, and a weight of care, heavy as the waters of the Atlantic, has more than once been lifted from the oppressed mind by the merry beings that people the enchanted world behind the footlights. And what was the relief for surcease of sorrow in the olden time, as the melancholy Burton tells us, but music? "Many and sundry are the means by which our philosophers and physicians have prescribed to exhilarate a sorrowful heart and to divert those fixed cares and meditations which in this malady so much offend, but in my judgment none so potent, none so powerful, none so apposite as mirth, music and merry company."

Another ancient writer accounts it an especial enemy against melancholy "to hear and see singing, dancing, mirth and mummery, to converse with merry fellows and fair maids." And in our own day, do we not still sometimes transport a company of players to a madhouse and let them give entertainment there, and do not the lunatics themselves occasionally engage in plays?

How useful doctors are in cases of illness among the performers, we know. The actor who remains away from his duties must in due time send to the theatre the physician's certificate for the satisfaction of the manager and the pacification of the audience, and even the most distinguished prima donnas and tragic stars are not exempt from this custom. Mere verbal excuse, although upon the highest authority, is not sufficient. And thus, it is said, the faculty has often come to the rescue, and, in a timely manner, saved a prima donna, who has fallen ill, from the discredit of a bad season.

Stage biography shows us skilful physicians attending eminent actors in the wings and enabling them, in spite of ailments and years, to go on and do their usual work, the audience in front little suspecting the anguish endured in the task. There is a picture of the last days, or last nights, of Edmund Kean—sick, pale as death, wrapped in furs and seated in a chair at his entrance. The doctor is standing at his side, anxiously attending him, and a servant with a tumbler of scorching brandy and water at the other. The cue comes and the dying tragedian staggers to his feet, steadies himself for a moment and goes on, and the footlights and faces revive his old strength and he acts again with his old fire. It is a common experience in our day to see players attended behind the scenes by their physicians, without whose aid they could not play. Strong friendships have been formed between famous actors and their doctors, and David Garrick and John Philip Kemble have

both left testimony to the skill of the men who looked after their physical troubles.

The relations between the distinguished actress and her doctor are of the most confidential and interesting character. No one knows her as well as he; he is even something more than the father confessor. A French medical man has related in that naive way—so candid, so witty, so piquant, the art of which the French alone have—the story of his experiences with his fair greenroom patients, one of whom even proposed to marry him. It is held a somewhat rare privilege to meet the actress by daylight, but the doctor sees her in dressing-gown and slippers, with disordered hair and without the appliances of the toilet. He hears about her nerves and digestion and pains and all sorts of things, and he prescribes and gives directions and warnings. And she for the most part obeys; he is one of the few persons of whom she stands in awe, for he is a useful friend, who will be her ally in the conflict with the most relentless of her enemies. Time.

Recollecting all this, it appears unkind that the stage should have so long satirized the doctor and held him up to the mirth of audiences. Shakespeare is one of the earliest and chief offenders, and it is remarked that we seldom find either physicians or their art mentioned with respect in his pages. His doctors are absurd or insignificant—a circumstance all the more surprising as there was a doctor in his own family, his favorite daughter, Susannah, having married Doctor Hall. The great poet may have thought to amuse himself at the expense of his son-in-law by ridiculing the profession. The list of his doctors is no small one; the grotesque Doctor Caius, Doctor Pinch, Doctor Butts in *Henry VIII.*, the physician in *Lear*, the meek doctor in *Macbeth*, the apothecary in *Romeo and Juliet*. None of these are personages of consequence. They stand at the back of the stage and mingle with the mutes and servants of the scene.

We must not forget, however, that the medical art in Shakespeare's time was in a crude and empirical state, associated with magic and kindred arts, and its professors, therefore, had in the eyes of the populace a mysterious importance which they did not discourage. With the healing science were associated necromancy and forbidden secrets, and the vulgar herd looked upon the doctor with awe and dread, as our negroes do upon the Voodoo practitioners of to-day. Quacks abounded, and the really conscientious physician was rare. The wise Shakespeare observed their pompous ignorance with grave amusement and drew the caricatures with which we are acquainted.

There was much illness in Shakespeare's time and in his country and the medical writings of the day show the preposterous treatment of the quacks who attempted to cope with it. Malarious diseases abounded, and from the melancholy discernible through his writings, even those passages which are gayest on the surface, he is thought to have been a sufferer himself. His liver must have been pretty constantly out of order, and the queer prescriptions compounded for him by the doctors, in which snakes, lizards, toads and other vermin so profusely figured, cannot be supposed to have brought him much benefit. Knowing the humbug of his medical advisers and the worthlessness of their concoctions, he has given the members of the profession the contemptible place they occupy in his marvelous works.

Molière caricatured the faculty in his two most brilliant comedies, and appears to have had some special spite against the doctors. It is a little curious that he should have been seized with his mortal illness while acting in *Le Malade Imaginaire*. He was obliged to send for the men whom he had held up to ridicule, but they responded promptly, although they could not save him.

The profession of medicine offers a ready subject for satire, and dramatists could not resist the temptation. In the time of Molière, and much later, and even until within seventy years ago, there was an air of pomposity and conceit about physicians which was universally recognized and formed a ready sub-

ject for sarcasm and lampoon. The lofty air, implying superiority and wisdom; the wig and black dress; the watch and seals and cane of a century ago, made a target at once for the irreverent jester, and Foote and kindred spirits, such as Tate Wilkinson, were invincible in hitting off these haughty and sapient professors of the healing art. Generally, too, famous doctors have been men of more or less eccentricity of manner and speech, facts which heightened the opportunity for caricature. Doctor Ollapod, with his grotesque manner, so droll in the hands of a comedian like Owens or Jefferson, and his "I thank you, kind sir; I owe you one," is a case in point.

Great physicians of our own day do not assume these absurd airs, but for the most part are exceedingly quiet and modest men. The most illustrious surgeon in the country is gentle in manner and diffident in speech—even timid—everywhere but when with bistoury in hand he proceeds with some operation from the mere thought of which other men of firmest nerves would shrink.

The stage is kinder to these physicians of a later day. What is a more familiar figure than the sagacious, kindly, decisive doctor of modern comedy, such as the one drawn so cleverly in *Dreams of Delusion*? Then there is Matthew Leigh in Rosedale, with his stirring speech in favor of the profession, which is always sure of a hearty response from the audience. One of the most charming doctors of the modern dramatist's creation is Doctor Tholoson in Sardou's *Nes Intimes*. He is a homeopathist and he was one when homeopathy was the object of the ridicule of all the small wits. Sardou, it is said, was ill and was cured by the Hahnemann system, and to show his gratitude created Doctor Tholoson. In this shrewd physician we see what the doctor ought to be—the true friend of the family, the bane of parasites; adroit, diplomatic, skilful.

In *How She Loves Him* the clever Mr. Boucicault satirizes all the schools and is exceedingly amusing. The melodramatic doctor who is a mesmerist, student of occult science and generally a villain, appears in at least one play and half-a-dozen novels. One of the most striking creations of this type is the physician with the square, black beard and Napoleonic features, Doctor Antonarchi, in Le Fanu's *Rose and Key*. The story is worth reading for this character alone.

The literature of the stage has been increased by the contributions of several physicians. The followers of the profession being men of culture, some of them must necessarily have turned their attention to dramatic writing, and seeing so much of the strange, interesting and pathetic side of life, they were well qualified to describe it in a play. Nevertheless, except Doctor Oliver Goldsmith, no physician has written a really standard work for the stage.

Hypnotism, the faith cure and agencies of the sort will probably bring us back, so far as doctors and dramatists are concerned, to the period of farce and caricature again, and the stage may take to once more deriding the faculty, always so good a friend to it.

Edward Fuller will contribute an article entitled "The New Criticism," next week.

### THE DEAD HEART IN CHICAGO.

Klaw and Erlanger, who have charge of James O'Neill's next season's route, are in receipt of newspapers and telegrams confirming the first reports of Mr. O'Neill's success as Robert Landry in *The Dead Heart* which was produced at Hooley's Theatre, Chicago, on Wednesday night of last week.

It is pronounced by some of the papers—notably the *Inter-Ocean* and *Herald*, to have been the smoothest and most impressive first-night Chicago has seen in a long time. The *Herald* says "expectancy hung but a brief while in the balance, and it soon gave way to a feeling of absolute confidence. The superiority of the performance won quick recognition and the applause was frequent and enthusiastic." Mr. Barron of the *Inter-Ocean* pronounces it "a gratifying success," and says of Mr. O'Neill's Robert Landry: "He has

a firm intellectual grasp of this idea, and set it forth in action with exquisite pathos and sympathetic art. It was a thoroughly fine piece of work."

Manager Hooley has already extended Mr. O'Neill's next season's time in Chicago. Things seem to point to the fact that the actor has found a companion success to Monte Cristo.

### A CASE OF THEFT.

BOSTON EVENING TRANSCRIPT  
EDITORIAL ROOMS,  
MAY 31, 1890.

To the Editor of *The Dramatic Mirror*:  
Sir.—I find printed in the New York —— of May 28 a letter written by me as regular correspondent of *The New York Dramatic Mirror*, and directed plainly to that journal.

As I never see the — unless, as in this instance, the attention is specially called to it, and as I know no one connected with it in any capacity, my letter could not by any possibility have been directed to that office.

If the main fault of the letter's miscarriage lie with the delivery clerk at the New York Post Office, it is followed by an act of gross dishonesty on the part of the — in publishing what it must have known did not belong to it, as the letter contained a private note in reference to a communication that day received from you touching change of date in sending correspondence.

I have little doubt that former missing letters have, through the same negligence, found the same resting place.

Very truly yours,  
CHARLES E. HEAD,  
Correspondent, *Dramatic Mirror*.

### JULIA MARLOWE'S PROSPECTS.

Julia Marlowe has closed her season. Her new manager, Fred Stinson, states that she has played return dates in the leading cities to four and in some cases five times the weekly receipts during her first engagement in those cities.

For instance, the receipts during her first week in Boston in the earlier part of last season were \$3,740; during her recent return engagement in the same city she played to \$9,556 in one week, and the same results have followed her return engagements in other cities.

Miss Marlowe has an extensive repertoire of Shakespearean and classic plays and in such roles as Juliet, Viola, Imogen, Rosalind, Beatrice, Julia, in *The Hunchback*, Galatea and Parthenia, she has won commendation from press and public.

No small share of Miss Marlowe's bright prospects rests upon the fact that next season she is to enjoy the able management of Fred Stinson, who has been the manager of such stars as Charles Fechter and Modjeska.

### HALLEN AND HART'S SEASON.

Harry Hine, manager of Hallen and Hart's Later On company, returned to the city on Monday and reported that the season, which had closed on Saturday night at St. Paul, Minn., had been a very satisfactory one.

"Hallen and Hart are to go to Europe in about two weeks," he said, in conversation with a Minn. representative. "in search of novelties as it is our intention to strengthen the company materially for next season. It will then number thirty acting people instead of twelve, which presented the play this season. Besides that we shall have a strong male quartette and have already engaged John McWade and wife. Our San Francisco engagement was a remarkably good one and although business was not so brisk the last four weeks as it might have been, our season as a whole was more than satisfactory."

Mr. Hine's friends were so glad to see him back in the metropolis that it took him over two hours to walk from Thirty-fourth Street to The Minn. office. Handshakings and greetings were the cause of the delay.

F. F. Proctor says that the announcement in certain publications that Edward P. Sullivan will open at the Grand Opera House, Boston, is not founded on fact, no such arrangement having been made.

# THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK JUNE 7, 1890

\* \* \* The Mirror has the Largest Dramatic Circulation in America.

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#### CURRENT AMUSEMENTS.

BROADWAY.—CORTES IN THE AIR, 8 P. M.  
CASINO.—THE BRAZILIANS, 8:30 P. M.  
FOURTEENTH ST. THEATRE.—SILENT PARTNER, 8 P. M.  
GRAND OPERA HOUSE.—MASTER, 8 P. M.  
KNIGHT AND SIALT.—VARIETY AND BURLESQUE, 8 P. M.  
EUPHORIA THEATRE.—THE PRIVATE SECRETARY, 8 P. M.  
PROCTOR'S 200 ST. THEATRE.—MCKEEAN'S PLUMPTION, 8 P. M.  
THIRD AVENUE.—UNCLE TOM'S CABIN, 8 P. M.

#### SUMMER SUBSCRIPTIONS.

Readers of THE DRAMATIC MIRROR who are going to the seaside, the mountains or to Europe this Summer, can obtain the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks.....	50 cents
Ten weeks.....	80 cents
Three months (12 weeks).....	\$1.50

#### THE FUND'S FIELD DAY.

THE reports of the officers of the Actors' Fund at the annual business meeting on Tuesday showed that the splendid institution has made gratifying progress during the past twelvemonth. The income, from benefits and other sources, has been considerably increased over previous years, while the dispensation of relief has been proportionately large. The Trustees, in accounting for their stewardship, presented facts and figures that go to prove the extent of their energy and activity. Established in a suitable home, possessing a handsome surplus and an adequate contingent fund, enjoying the respect and confidence of the profession and the community, with a field of usefulness that is constantly widening, the institution enters upon another year of existence under excellent auspices.

The elections were quietly and quickly conducted, the new methods of balloting proving a decided success. Its permanent adoption will follow. The absence of turmoil and "politics" afforded a pleasing contrast to the circumstances that surrounded the annual meeting one year ago.

The anniversary celebration at PALMER'S Theatre in the afternoon was a most successful affair. The several orators were eloquent and satisfying; their utterances, like their presence, lending an enduring charm to the occasion and making the event memorable in the annals of the American stage. Significant of the advance made in the public esteem by the profession during the past few years is the annual appearance before its members of our most distinguished public

men, to utter words of kindly counsel and give voice to the regard and affection in which the votaries of the deepest of all the arts are held by the public. The influence of these meetings is unquestionably beneficial to all concerned. They strengthen the bonds between the players and the public.

#### THIEVISH TRICKS.

WE find it necessary to request our correspondents to address their letters plainly, and always to write THE DRAMATIC MIRROR's street number, 145 Fifth Avenue, on the envelope.

It has come to our knowledge that more than once recently communications intended for and addressed to THE MIRROR have been delivered by the careless officials of post-office Station F at the office of another publication, where they have been opened and the contents deliberately appropriated and published.

Only last week the letter of our Boston correspondents was stolen in this manner by the unscrupulous persons in question. We have collected the facts and placed the matter in the hands of the postal authorities, who will make a rigid investigation.

Not long ago an article, written by one of THE MIRROR's regular contributors, was posted at Boston, properly addressed to this office. The careless clerks and postmen of Station F inexplicably delivered the envelope containing this MS. at the wrong place. There it was opened and the article printed. In this case the offence partook of the nature of a felonious act, not punishable under the Federal laws but coming, it is believed, within the scope of the Penal Code of this State. The evidence has been sent to the office of the District Attorney for examination. If it is found that the theft constitutes a technical breach of the law, the Grand Jury will be requested to indict the criminals.

To guard against recurrences of this form of dishonesty in future, correspondents, advertisers, and particularly those that send remittances of money to THE MIRROR in unregistered letters, will please observe the request made at the beginning of this article.

#### SUNDAY THEATRICALS AGAIN.

IN the Buffalo Courier we find an article against Sunday theatricals that begins with this sentence: "THE DRAMATIC MIRROR thinks that the compulsory closing of theatres on Sunday is opposed to the needs, the desires and the comfort and happiness of the people."

We do not suppose that the Courier intends to misrepresent wilfully what we did say on this subject, but the extract it makes use of without explaining the precise meaning of the context, is calculated to create a false impression. Had our contemporary been less precipitate it would have been less misleading. Following is the passage, as it appeared originally in these columns in our issue of May 10, and it will be seen to have a different meaning from that conveyed in the abbreviated quotation presented by the Courier:

"But there is no more reason in compelling the theatres to close up on Sunday in Cincinnati than there is in barring the doors of the Metropolitan Museum of Art in New York. Both provisions are opposed to the needs, the desires, and the comfort and happiness of the people in the two cities."

The Courier will please observe that we did not refer to the people of this country as desiring to open theatres on Sunday, which is the impression it gives. We referred particularly and specifically to the people of Cincinnati, a large number of whom are naturalized citizens, by whom Sunday is regarded as the day of all days for amusements.

The substance of what we hold, and have frequently said, on this subject of Sunday theatricals, is simply that the majority of the inhabitants of every large municipality should be permitted to regulate the matter for themselves. The idea is not palatable to the majority of New Yorkers and Bostonians, for instance; but their distaste—which is the natural outcome of local sentiment—does not make it morally wrong in such communities as New Orleans and Cincinnati. There being nothing inherently wicked in Sunday performances—public feeling regulating the question in accordance with the varying customs, religious views and Sabbatharian sensibilities of the greater portion of the population—it is un-American and therefore unjust to maintain that the prohibitions of any one community respecting Sunday amusements should be established in another.

THE MIRROR, let it be distinctly understood, has not advocated the opening of theatres on Sunday in a general sense; it has simply defended the right of the majority of persons in any community to permit it if they so wish, and has insisted that they do not thereby set themselves up against the law of the land, or properly expose themselves to outside interference. The trouble in Cincinnati is, that the demand of the bulk of her citizens has been denied by the representatives of the people throughout the rest of the State of Ohio. In other words, the Cincinnatians are not allowed to govern themselves.

#### HOW TO DISCRIMINATE.

OUR esteemed contemporary, the Los Angeles Times, expresses surprise because the critics of this city failed to agree respecting the merits of a piece recently produced at PALMER'S Theatre, and as though such a variance of opinion was something unusual and remarkable, quotes from THE MIRROR's condemnatory criticism and some other paper's saccharine notice as basis for the question, "What is a 'discerning public' to conclude when such diametrically opposite views are presented concerning the merits of an entirely new piece?"

This conundrum is an easy one.

A "discerning public," familiar with the critical qualities of its newspapers, is unquestionably capable of exercising its powers of discernment to the extent that may be necessary to acquire a pretty definite knowledge of their relative honesty and reliability. It is not harder to learn a newspaper's character for integrity and soundness of judgment in a community than it is to learn a man's reputation for truth and veracity among his neighbors.

With these premises the "discerning public" can next exercise its intelligence to ascertain the value of a particular criticism from the evidences of credibility and soundness presented by the criticism itself. A criticism that has any merit whatever commends itself. No amount of plausible misrepresentation or specious reasoning can deceive or convince a clear-headed playgoer, and such playgoers, we take it, compose the "discerning public." The genuine criticism has an honest ring which cannot be imitated by the dishonest article.

The writer who analyzes a play, points out its faults and indicates its good qualities; who gives the grounds for his statements, and does not content himself with arbitrary opinions or sweeping comments; who gives weight to praise with reasons and enforces censure by putting his finger on the censorable spots, is a conscientious critic and one whose power and influence will be felt and recognized while the interested administrator of nauseous sweets and the violent dispenser of bitter gall will excite disgust and contempt.

The critic sits in judgment. His capacity and his character alike must be taken into account in determining the justice of his decisions. In the honest pursuit of his office he sometimes disagrees from his associates on the critical bench, in which event the case must be appealed to the old justice Time, and the verdict of the intelligent public, either to ratify or to set aside his opinion.

In the matter of the play which is cited by the Los Angeles Times, the more trustworthy critics of this city were on the same side as THE MIRROR. The results, so far as the question of popularity was concerned, approved the critical estimate. Under the circumstances, we confess to a feeling of surprise that our usually well-informed contemporary should have placed the arrant puffy it quotes from a dubious source in the same category with genuine criticism.

#### NOT TO BE IGNORED.

A ST. LOUIS contemporary asks this somewhat superfluous question: "Should actors, when making their first entrance in a play, recognize the applause of the audience, or is not the illusion of the drama better preserved by their refraining from such acknowledgment until the end of the act?" As a noted example of imperturbable disregard of a reception the same journal cites Mr. Boorn, who, we are told, "ignores his audience during the progress of a play."

Viewed as a matter of professional policy and good judgment there is no valid objection to be urged against an actor acknowledging

the public's greeting, provided that he does not make the leap from his work of characterization, and back again, too startling by reason of a series of pronounced bows and smiles and other marked tokens of satisfaction. A slight inclination of the head is all sufficient to indicate his personal approbation of the compliment and to bring the plaudits to an end. As a matter of fact, this is Mr. Boorn's habit, he very sensibly preferring to step out of the picture for an instant than to permit the good-natured interruption to continue unduly, as it otherwise would.

So far as the question of artistic propriety is concerned, we do not think that that enters very seriously into the matter. It would show a finer sensibility and a nicer regard for the refinements of art if the public maintained a stolid silence during the playing of a drama, refraining altogether from applause, which must necessarily arrest the action to a certain extent, and obtrude an element of noise and sentiment quite foreign to the spirit of the representation itself. But what intelligent spectator would consent to forego the blessed privilege of expressing his satisfaction and delight when the impulse, created by the actor's efforts, moves him? And what actor, however punctilious and sensible of the exactions of his rôle, would willingly dispense with the instantaneous and audible rewards for his achievements won by his own talent, or assume an apparent obliviousness to the welcome his popularity evokes on his nightly first entrance?

The point discussed by our hair-splitting contemporary is not likely to find its way to serious consideration among actors while the time-honored custom of acknowledging a reception escapes a more impressive arraignment. It furthermore might be said—in the gentlest of whispers—that the most unbending stickler for artistic consistency is likely to tolerate the practice without a murmur, so long as there are so many faults of a grievous and exasperating character observable in the acting of the present day.

THE result of the World's play contest has filled the soul of one aspiring dramatist with joy unspeakable, while three hundred and twenty-seven unsuccessful competitors are chewing the bitter cud of disappointment. Our bustling and hustling contemporary ought now to open a contest among novices for positions in the cast at the special matinee performance, and appoint the critics of the other dailies to act as jurors.

A HUNGRY man who is too lazy or too stupid to stretch out his hand and take the food that is offered him is not likely to get much sympathy when he complains of the pangs of starvation. The managers who lack the necessary interest or begrudge the necessary energy requisite to push Mr. Hassauca's Inter-state Commerce amendment to a successful issue and thereby relieve the dramatic profession from the burden under which it has staggered during the last three years, will find few listeners in future to their tales of woful expenditure and shrunken profit due to the operations of the Inter-state law.

M. IRVING, interviewed the other day, said that in thinking about America he thinks about his friends. He does not think about "some people" here who "spoke unkindly" of his work. The trouble with M. Irving, as with many actors less conspicuous and less favored by fortune, is that he does not think enough of his critics. The vanity or weakness that ascribes an adverse opinion to personal antipathy, and that explains a wholesome but unpleasing criticism on the ground of prejudice is common among professionals who have bad examples in their leaders.

MANAGERS from out-of-town are beginning to arrive in the city, and a busy hum is heard in the dramatic exchanges and the other Summer haunts of the men with date-books. While their patrons are hieing to country, mountain and seashore, or across the ocean, the providers of amusement are in the thick of the annual struggle for good attractions, and plans are being laid for the amusement of the public next Fall and Winter. The booking-system has been greatly simplified and bettered during the last few years, but there is still room for improvement.

## THE NEW YORK DRAMATIC MIRROR.

### THE USHER.



*In Ushering  
Mind him who can! The ladies call him, small.  
—LOVE'S LABOR'S LOST.*

Since the Mount St. Vincent restaurant was put out by the Tammany extinguisher, hungry cohorts have descended upon the sole remaining food dispensary in the Park—the ivied Casino—in large numbers, and the little place is consequently uncomfortably over-crowded.

Why this establishment—which can produce nothing palatable in the cookery line except planked shad at \$2.50 a shad—was permitted to go on while McCann's place—which had a good *cuisine*—was closed up, is one of those things that only the wily local politician can reconcile with ideas of consistency.

Presumably the Park Commissioners have no jurisdiction over the Casino's cook, but they certainly should insist upon maintaining the respectability of the resort. A good many of its male patrons appear to be of the red-faced, loud necktie persuasion, while their female companions are conspicuous for their bibulous propensities.

The crowd that filled this restaurant on last Friday evening, after the races, was of a sort that made the few reputable people there shiver.

The funny little property man of a certain dramatic company was asked the other day what he intended to do next season.

"Oh, I don't worry about engagements," he replied. "About next September I shall look in at Mr. T.'s and say: 'Well, when do we begin?' and if he should ask 'What?' I shall merely answer, 'I beg your pardon—I'm in the wrong office!'"

Clyde Fitch's experience furnishes encouragement to despairing young playwrights. A few weeks ago he was unknown; his plays had all come back with the regularity of the robins. Then his Beau Brummell was produced, met with critical and popular approval, and now he has enough orders for pieces to keep him busy for a year. Pluck up heart, ye toilers in the night of unappreciated genius! A Mansfield with a torch may appear any instant.

*On dit* that Mr. E. D. Price receives double salary for managing Mrs. Leslie Carter. Perhaps it's worth it.

In his able speech before the Actors' Fund Association yesterday afternoon, President Palmer took occasion to administer a vigorous and timely rebuke to the actors that good-naturedly give their services to those speculative professionals who get up Sunday night "testimonials" for themselves with no other claim than they want a "stake."

In indicating the proper avenues for professionals to give their generous aid—after the Fund's needs have been satisfied—Mr. Palmer referred to the plan, frequently urged by The Minnow, of helping Dr. Houghton to endow The Little Church Around the Corner. That is an object which ought to command the sympathetic interest and co-operation of every American actor, and I hope, before another year rolls round, steps will be taken to repay in some measure the debt of gratitude the guild owes to the Little Church and its serene pastor.

The President's suggestion, and indeed the whole of his admirable address, should be thoughtfully considered by the profession.

David T. Shaw, the composer of the "Red, White and Blue," died in Liverpool on May 7, aged seventy-seven years. He was George Hoey's uncle, being Mrs. John Hoey's only brother.

Mr. Shaw was a resident of Baltimore for many years and was a "familiar" with many of our present stars, who were then struggling stock actors.

"I don't like your cutting down my play in this manner," said the irate author to the stage manager on the first night.

"Why not?"  
"Because it's a breach of the piece."  
"Never mind! It's only done in play."

Matt Morgan's death robs us of one of our most facile artists and illustrators. He was too gifted to be idle and too much of a good fellow to be profligate. His sketches and

cartoons for the last Christmas Minnow were its most artistic features.

What will become of his large family? Here is one of the few cases in which a benefit would be a just and proper thing.

#### "MOST EFFECTIVE."

GRANGE'S OPERA HOUSE,  
CEDAR RAPIDS, Ia., May 27, 1890.

I regard THE MIRROR's plan as the cheapest and most effective of any I have yet noticed for the advertising of Open Time.

F. A. SIMMONS,  
Manager.

#### A FORTUNATE THEATRE.

A dramatic writer on one of the New York morning papers published an item last week containing misinformation regarding the management of Proctor's Twenty-third Street Theatre next season. Charles Frohman's connection with the theatre will be simply that of manager of Gillette's new comedy, All the Comforts of Home, and the new play being written by De Mille and Belasco. Both of these plays have been booked for a run.

Only three attractions were produced at Proctor's the past season and each had a successful engagement. The first ran seven weeks, the second twenty-six weeks and the third four weeks. The receipts for these thirty-seven weeks are said to have amounted to upward of \$260,000, averaging over \$7,000 a week. Everything seems to "go" at this theatre.

Messrs. Proctor and Turner may justly take pride in the enviable record they have made for themselves as amusement caterers and the widespread popularity of their new playhouse.

#### A BUSY EXCHANGE.

Among the out-of-town managers who are in the city now and who have desk room and make their headquarters at Klaw and Erlanger's Exchange are the following: McCaul and Nugent, managers of Master and Man; Harry Smart, representing W. A. Brady's enterprises; R. B. Monroe, manager of Monroe and Rice, in My Aunt Bridget; John Robb, manager of the new Lyceum Theatre, Memphis; Ellis Leubrie, manager of the New Memphis Theatre; Frank Gray, manager of the Grand Opera House, Memphis; A. L. Southerland, Edwin H. Price, manager of Clara Morris; J. Kline Emmet, Jr.; J. M. Hyde, manager of the New Lyceum Theatre, Pittsburg; E. B. Jack, manager of Roland Reed; Julian Magnus, manager of Marie Wainwright; Smiley Walker, business manager of Annie Pixley; Charles B. Jefferson, manager of the Jefferson and Florence company, A Dark Secret, Hands Across the Sea and The County Fair; Charles Green, manager of Annie Ward Tiffany in her new play, The Step-Daughter; William Foster, manager of the Boston Ideal Opera Comique company; Col. D. A. Keys, representing F. F. Proctor's enterprises; Gus Hartz, manager of the Euclid Avenue Opera House, Cleveland, O., and Richard Mansfield. This list is to be augmented next week by L. M. Crawford, of the Kansas Circuit, who has already engaged desk room; M. H. Hudson, of the Coates and Gillis Opera Houses, Kansas City; A. Judah, of the Ninth Street Theatre, Kansas City; J. O. Milson, Nashville, Tenn.; John T. Macauley, of Louisville, Ky., and Sherman T. Brown, manager of the New Davidson Theatre, Milwaukee.

#### DULUTH'S NEW THEATRE.

A magnificent new theatre, to be opened about Dec. 1, 1890, is now in course of construction at Duluth, Minn. Manager George B. Haycock of the Temple Opera, has secured a ten years' lease of the new theatre.

The new house will be located at the corner of Superior Street and Fifth Avenue West, fronting 125 feet on Superior Street and 140 feet on the Avenue, giving a ground surface of 18,500 feet. The building will be six or seven stories high and will be absolutely fire-proof, as no wood will be used in its construction. The house will be built of iron, glass, granite, brown-stone, pressed brick and marble. The architecture will be massive, unique and of modern composite style. There will be offices and stores in the building, and the theatre will be semi-detached from the office portion of the structure, which will front on Superior Street. The entrance to the Opera House will be through a broad archway, tiled and finished in marble and gilt, and leading from Superior Street to the foyer, which will be richly furnished. The house is planned to seat 1,800 people, but the seats and boxes will have room for many more than the above number.

A broad promenade gallery will be a feature of the interior. A smoking gallery, ladies and gentlemen's toilet rooms, cloak rooms and other necessary apartments will be provided. The stage will be one of the largest and best appointed in the West, exclusive of the Chicago Auditorium.

The location of the new theatre, in the

heart of the city, will insure greatly to its advantage, as an existing drawback to the Temple Opera is that it is situated too far from the leading hotels and railroad termini. The new house is directly opposite the Spalding Hotel, one block from the St. Louis Hotel, and one block from the new Union Depot. Mr. A. M. Miller, of Duluth, is the leading promoter of the new theatre, which will be an ornament and a source of pleasure and profit to the citizens of that bustling city.

#### PLEASED WITH THEIR PRIZES.

The winner of the consolation prize in THE MINNOW'S PUZZLE CONTEST has not yet been heard from. It may be that he is overwhelmed with the news of his good fortune in securing perhaps the most remarkable canvases to which the hand of painter ever set brush. Temporary paralysis has afflicted several persons who have merely gazed on this art wonder; the gentleman who has so unexpectedly become its owner can, therefore, be pardoned for having taken a week or more to recover his equilibrium and signified the destination to which he wishes the pictorial marvel forwarded.

Meanwhile, two of the prize-winners have been heard from. Mr. Edmunds writes us as follows:

New York, May 21, 1890.  
100 West Twenty-eighth Street.  
*To the Editor of The Dramatic Mirror:*  
Sir—I beg to acknowledge the receipt of the set of *Simpson's* works awarded to me in your PUZZLE CONTEST. I have seldom seen the Bard's writings, in such fitting holiday attire, and the handsome books, outside of their usefulness, will serve as a constant reminder of THE MINNOW'S liberality and the amusing contest, in which I have fortunately been so successful.

Sincerely yours,  
RALPH EDMUND.

From Mr. Selden we have received the following acknowledgment:

New York, May 21, 1890.  
*To the Editor of the Dramatic Mirror:*  
Sir—Permit me to express the pleasant surprise I have just experienced in being declared one of the fortunate guessers in your PUZZLE CONTEST.  
The trophy—Lady Martin's "Female Characters of Shakespeare," is a most elegant and charming volume, and will always be preserved by me as a delightful souvenir of THE MINNOW'S ingenuity in affording an altogether original contest.

Very truly,  
EDGAR SELDEN.

It may, or may not have been due to the lesson taught by our puzzle that the *Herald's* array of pictures on Sunday last was decidedly superior in the quality of the drawing engraving and printing to any of its previous exhibits. Several were decidedly good, taking rapid press-work and cheap paper into consideration. THE MINNOW hopes that its unique contest will be the means of saving the profession from the grossest sort of libels from which it heretofore suffered at the hands of the newspaper "artist."

#### LIKELY TO BE IMPORTED.

A Western Exchange takes Mrs. Langtry very severely to task for a new and unique method of entertainment which she was alleged to have inaugurated as a finish to a supper at the St. James' Theatre in London one night last week.

The story is reported to be simply that after the various vivands and more or less various wines had been disposed of and the company had looked upon the posse café when it was variegated; some original spirit, who no doubt was sated with the tame amusement which is offered by Caramont teas and Tally-ho drives, suggested as a cheering, healthful recreation that the men run a race around St. James' Square.

This bold innovation was received with great favor by the party, and several contests took place until the wellkin (if there is a wellkin in the vicinity of St. James' Square) rang with the plaudits and laughter of the gentler portion of the company. As a grand finale a hurdle race between the Lily and a young Guardsman was arranged and the start was made amid the wildest excitement, Mrs. Langtry getting the best of it by twenty yards. At the half turn the Guardsman was going with a labored pace and large odds were offered against him as the Lily seemed fresh as at the start. Nearing the finish, however, his gait steadied and he won by two feet, amid subdued enthusiasm, as two policemen, rudely awakened by the noise, were approaching at a rapid pace.

The narrow-minded prejudice which can give a column-and-a-half of scathing editorial to rebuking a simple pleasanter of this kind seems strangely out of place in the columns of American journalism. Are we to travel forever in the beaten path of small talk and afternoon tea, and to frown down the inception of an innocent diversion, simply because it has the dew of freshness upon its surface? Admitting that the proceeding was "odd and undignified," as our querulous exchange phrases it, we feel an inward conviction that the custom will be eagerly adopted on this side of the water, and that the coming Summer will see midnight races around the Brunswick and Madison Square Park occurring as frequently as do actors at a baseball match.

A broad promenade gallery will be a feature of the interior. A smoking gallery, ladies and gentlemen's toilet rooms, cloak rooms and other necessary apartments will be provided. The stage will be one of the largest and best appointed in the West, exclusive of the Chicago Auditorium.

Grace Hilton has postponed her starring tour until some other night.

### PERSONAL.

BARRETT.—Lawrence Barrett arrived on the *Lake* on Friday last. He will resume his tour with Booth in November.

THOMAS.—Mrs. Lysander Thompson, wife of the well-known actor, presented him with a bouncing boy on the 2nd ult.

TANNER.—Colonel Sims and wife (Cora Tanner) sailed last Saturday on the *Aurania* for Europe. Miss Tanner is crossing the ocean specially to select the costumes that she will wear in *One Error*, which is to be produced at the Fifth Avenue Theatre on Aug. 25.

URQUHART.—Isabelle Urquhart didn't pay all Madame Loie wanted for that new costume; she thought \$130 was a little dear. But then it would have become her well, for the public thinks she is a little dear, too.

ANDERSON.—Our Mary will soon be his Mary.

KICKING.—Soon will there be many pretty high kickers in Madison Square Garden. Even as early as this, some of the other theatrical managers are beginning to kick.

MC CALL.—Colonel John A. McCaull is reported to have improved materially in health lately, and hopes are entertained of his complete recovery. Colonel McCaull is now at his home in Baltimore.

STEPHENS.—William T. Stephens of the Minnie Oscar Gray and Stephens company, has postponed his trip to Europe and will spend the Summer teaming two of the smallest stallions ever brought to America, at St. James, Long Island, for his new play next season.

HAINES.—May Haines, who is reported to have made quite a hit in Mr. Potter of Texas, will spend the Summer among the Highlands of New Jersey.

GILLETTE.—William Gillette, the playwright, is reported to be seriously ill with catarrh of the stomach at his home in Hartford. The arrangements for the spectacular production of Mr. Gillette's new play, *Sixty Days After Date*, at Niblo's, had not been completed, and in consequence of his illness, remain unsettled.

SULLIVAN.—Sir Arthur Sullivan is said to be writing the score of a new opera. Hadn't he better send it to New York and let the critics do the scoring?

REYNOLDS.—Joseph Reynolds starts for Europe on business, which he says is "mum." Possibly he is simply going to buy some champagne.

RUSSELL.—Lillian Russell made her last appearance at the Casino on Saturday night, when she was made the recipient of numerous floral gifts. She was also presented with a handsome traveling case containing thirty-six pieces of silver, the gift of members of the Casino company.

LANGTRY.—Mrs. Langtry is to close her season in London this month, when she will sail direct for this country.

POLK.—J. B. Polk will spend part of the Summer on Long Island Sound and the rest in San Francisco.

BERNHARDT.—Madame Sarah Bernhardt will not be able to make her contemplated tour in France, although she is reported to be recovering from the affection of the knee-joints she is said to have sustained in posing in armor as Joan of Arc.

VANE.—The marriage of Lila Vane, of the Shenandoah company last season, to Samuel King, of Buffalo, has been postponed on account of Mr. King's illness.

ULMAR.—Geraldine Ulmar is expected to return to this country some time this month.

LANGTRY.—According to the cables, Lily Langtry has been successful as a sprinter. Well, she had a pretty good run over here, but if she will kindly keep her heels turned this way we won't try to stop her.

EMMETT.—J. K. Emmett returned from Europe Friday on the *Britannia*.

ARTHUR.—Julia Arthur, who has just closed her tour with the E. A. McDowell stock company, is a clever young actress. She won much praise for her acting as Vera, in *Moths*, and Dora in *Diplomacy*, besides acquitting herself well in other roles.

HOOKER.—There are no theatres on the river, Captain Hooker, so what are you going to do for amusements? Let us suggest a few ideas for your future recreation: You can hear the mermaid sing—provided you pay for the privilege and agree to give her police protection; you will be at liberty to interrogate the immortal McGinty, who must now be in your jurisdiction, but do not find fault if his voice is not as musical as you expect; you will have free boating and opportunities for cheap bathing and plenty of fresh air in which to cool down your temper.

MARSTON.—Richard Marston sailed for Europe on the *Alaska* yesterday.

MOORE.—Adelaide Moore and her company are receiving excellent press notices during their tour through Great Britain. The Liverpool *Post*, speaking of Miss Moore's Juliet, pronounces it "an original, thoughtful and spirited creation."

## THE NEW YORK DRAMATIC MIRROR.

### AT THE THEATRES.

#### CASINO.—THE BRAZILIAN.

*Casino Opera in three acts: libretto by Max Pechner and Edgar Smith, music Francis Chauigne.*

Babette.....	Marie Halton
Manuela.....	Edith Ainsworth
Chiquita.....	Grace Golden
Don Edipo.....	George Cini
Don Ramos.....	John Brand
Daniel.....	Fred Solomon
Herr Kirchwasser.....	R. F. Carroll
Goncalves.....	Henry Hallam

A large house witnessed the first performance of *The Brazilian* on Monday evening at the Casino. The coolness with which the new piece was received did not accord with the state of the atmosphere, which eloquently suggested the proverbial hinges thereof.

It is not difficult to discover the reasons for the failure of the production. They are clearly discernible in the dullness of the score, the stupidity of the libretto and the weakness of the cast.

There are two languorous numbers in the opera that suggest the poetry of the amorous tropics; but then there are some interpolated pieces that conjure up visions of the variety theatre and dispel the dreamy illusion. For the most part the choruses are lacking in spirit, while the songs of the principal characters are rapid and conventional. The music is all more or less reminiscent, and it furthermore appears to have been bungled in the orchestration.

The book is about as monotonous as book could be. True, the lines do not offend in respect to anachronistic allusions and slangy subterfuges to excite the mirth of the unthinking, but they are deficient in true comic material, and they meander from the point to an extent that makes the plot decidedly vague and incomprehensible.

Marie Halton is a second-rate singer and a third-rate actress. She wears some expensive and "Frenchy" costumes in the course of the piece, but that scarcely makes her a prima donna. The part of Babette is one that such an artiste as Sadie Martinot might make delightfully piquante and frisky. Miss Halton merely presents in it a picture of pervasive inability. Herdence on the table in Act Two was a species of Anglo-Saxon vulgarity that might properly be called a case of fatty degeneration, particularly in regard to the singer's industrious manner of exhibiting her black silk hose and its large and not lovely contents. Manager Aronson will do well to consider the sensibilities of his feminine patrons and cut out this business during the run of the piece.

Miss Ainsworth was inoffensive as Manuela, which is more than can be said of Mr. Holland's Goncalves. Mr. Solomon was not very funny as Daniel, a cockney servant, in spite of his earnest efforts. Mr. Brand was seen more than he was heard as Ramos, for which there is no ground to feel regret. Mr. Carroll as Kirchwasser was in the same boat with Mr. Solomon.

The scenery and costumes were gorgeous, as is usual at the Casino. Some of the groupings were picturesquely beautiful.

#### ACADEMY.—THE MIKADO.

The comic opera company of J. C. Duff appeared in a revival of *The Mikado* at the Academy of Music on Monday night. Digby Bell was the star of the occasion and his acting in the part of Ko-Ko was extremely ludicrous. Frank Pearson gave a good portrayal of the Mikado and sang his solo quite effectively. Chauncey Olcott has a fairly good tenor voice, but his histrionic work as Nanki-Poo was decidedly weak. The sonorous bass of William McLaughlin is well adapted to convey the Japanese propensity of Poo-Bah.

Gertrude Sears as Yum-Yum sang and acted acceptably, and Leona Clarke and Maud McIntyre as the other two little maidens also acquitted themselves creditably, although none of the three is gifted with much vocal power. Laura Joyce Bell was capital as Katisha, so far as her acting was concerned, but her singing is by no means up to the standard of various predecessors in the part.

The orchestra of thirty players was ably led by Julian Edwards and proved one of the most enjoyable features of the evening. The chorus also gave evidence of thorough rehearsal. The scenery and costumes, however, have been frequently surpassed by other productions of the *Mikado*. An exasperating wait between the acts is said to have been due to some trouble in handling the scenery for the second setting.

#### GRAND OPERA HOUSE.—MARTHA.

The melodious opera of *Martha* by Flotow was the piece with which James W. Morrissey opened the second week of his season at the Grand Opera House. The presentation was quite spirited. Indeed, the weakest point in the company is the tendency to mince betrays by the chorus.

Ferdinand Schaeffler sang the part of Lionel with ability and animation and was well received. The only drawback to his powerful voice is a tendency to harshness in the upper register. It was his first appearance in English opera although he has long been a favorite with the habitués of Ambry's theatres as

a German singer. The work of Mr. Schaeffler was good throughout, and he may fairly expect to achieve solid popularity on the English operatic stage.

Sophie Traubmann in the part of Lady Harriett was exceedingly artistic and pleasing both in the vivacity of her acting and in her admirable singing. She was justly encored for the feeling manner in which she rendered "The Last Rose of Summer," and also for the duo with Mr. Schaeffler. Attalie Claire acted charmingly as Nancy, but her singing was not quite up to the mark.

The baritone, Myron Maine, was as usual vigorous and artistic in the role of Plunkett and was in excellent voice. Joseph Witt threw much humor into the Mayor of Richmond. Sylvian Langford had but little opportunity to do much with the part of Sir Tristram, but the trio in the first act, which was effectively performed, showed what he could do in the line of artistic work.

The piece was effectively mounted. The finale of the third act was redemandable by the audience. The management may be complimented on the excellent presentation of *Martha* as one of the best revivals of this favorite opera we have had for some time past.

#### WINDSOR.—THE BLACK FLAG.

The *Black Flag*, which had not been seen in this city for five years or more, drew a fair-sized audience to the Windsor Theatre on Monday night. Hal Cleland gave an excellent performance of the principal role, Harry Glendon, and was ably assisted by John H. Renne as Owen Glyndon, J. Edna Glyndon as John Glyndon, Julia Gilroy as Ned, and John H. Bunny as Sim Lazarus, who created much laughter and did the role justice. The rest of the cast was good. Next week, *The Donkey Party*.

#### PEOPLE'S.—NORDECK.

With the picturesque and thrilling play, *Nordeck*, Frank Mayo opened his engagement at the People's on Monday evening to a poor house. This was probably more the fault of the weather than the actor's power of attraction, for the few people who were in the auditorium applauded heartily the many strong points in Mr. Mayo's acting. Mary Le Vere as the Princess Zuliski and Marie Burgess as the Countess Wanda were likewise applauded for excellent work. Next week, Duncan B. Harrison in *The Paymaster*.

#### KOSTER AND BIALE.—VARIETY.

There is one place in New York over which heat has no influence and which under every possible atmospheric condition always succeeds in drawing a good house, where one can put aside the graver cares of life and proceed to have a good time. That place is Koster and Bial's. On Monday evening a new programme was presented—Carmencita, of course, remaining the chief attraction—and was thoroughly enjoyed by an exceptionally large audience, so large indeed as not to afford late arrivals much chance of getting near enough to see what was progressing on the stage.

#### AT OTHER HOUSES.

The Private Secretary continues to amuse large audiences at the Lyceum.

At the Broadway theatregoers can still indulge in *Castles in the Air*.

Old Uncle Tom came to the Third Avenue Theatre on Monday and was uprootedly greeted by an enthusiastic audience. Next week, *Queen's Evidence*.

The musical absurdity at Tony Pastor's has not received the distinction of success. With the exception of Gertrude Fort, who is a clever actress, the less said about *Fun in a Boarding School* the better. Next week there will be a vaudeville show.

#### WITH APOLOGIES TO WHITCOMB RILEY.

Officer McGinty patrolled our block to-day,  
To take the ladies cross the street, and squeeze 'em  
on the way.  
An' inspect the corner peanut stand, an' help him-  
self to all,  
To drive the people off their stoops, to stop the boys  
play ball,  
To visit all the tenements and offer his protection,  
To work for politicians and insure their next election,  
To jostle quiet citizens and quickly knock them out,  
And the Coppers they will get you  
If you don't watch out.

Once there was a manager who ran a house up-  
town,  
Who used policemen squarely, but only earned  
their frown,  
'Cause he couldn't print his tickets fast enough to  
give away.  
Although he sent the captain seats to come and see  
the play;  
But Johnson not appearing did his highness much  
disgrace,  
He thought she meant to slight the metropolitan  
police,  
So he tried to "pull" the theatre on the very thin  
pretext,  
That the houses ended on that date (it held good till  
the next),  
But he stopped the entertainment and turned the  
people out,  
And the coppers they will get you  
If you don't watch out.

George Hoyt.

### GLEANINGS.

The American Nouveau Cirque company has been incorporated for the purpose of giving in this city equestrian, musical, theatrical, artistic, spectacular, aquatic, horticultural and athletic performances. The company is negotiating for a site and intends to erect a building adapted to the above purposes. The incorporators are Theodore Hillman, Ernest Andrew Jurgens, Frederick Vieweg and Frederick G. Gedney.

JENNIE LELAND and Tony Farrell will begin their starring tour in the Irish Corporate at Easton, Pa., in September next.

PALMER'S THEATRE will be closed this week and next, reopening on the 16th inst. with Richard Stahl's new opera, *The Sea King*, for a run of four weeks.

FRANCIS WILSON, who is now in Paris, has confided his plans for next season to a newspaper correspondent. He will open his tour at the Broadway Theatre in this city, on Aug. 15, with *The Merry Monarch*, an adaptation from the French by J. Cheever Goodwin and himself, the music being by Emile Chabrier and Woolson Morse. The scene is laid in the Orient, and Marie Jansen will be seen again as a boy. Laura Moore, Nettie Lyford, Charles Plunkett and Harry Macdonough have been re-engaged, while among the new members of the organization will be Gilbert Clayton and Willett Seamon, the tenor. Mr. Wilson will return to this city about the first of July.

FRANK DANIELS, who will open his season at Detroit on Aug. 25, has placed the booking of his route in the hands of Klaw and Erlanger.

ALICE JOHNSON has received a number of good offers for Summer opera, but has not yet decided whether she will head an opera company or continue her vocal studies.

REHEARSALS of the reconstructed version of *The Crystal Slipper* will begin at the Chicago Opera House next Monday, under the direction of Richard Barker.

HEIMANN'S TRANSATLANTIQUE opened a week's engagement at Portland, Ore., on Monday night.

HAZEL CHAPPLE, the clever little actress of Sol Smith Russell's company, has been engaged for next season.

THE International Amusement Company was incorporated last week under the laws of this State. William L. Lykens is President and Charles H. Unveragt, Treasurer. The company will begin operations by managing *Pay Temptation*.

MAUDE GRANGER's short Summer season has proven so successful that she will continue through the Summer and during the next regular season. *Inherited* is pronounced by the press to be one of the most brilliant of emotional plays, and Miss Granger is given every opportunity in it.

Major J. B. Pono has engaged for lecture tours in this country next Fall, Sir Morell Mackenzie, Prof. James Bryce, author of the "American Commonwealth," Henry M. Stanley, conditionally, Corney Grain and George Grossmith, the latter two giving clever and amusing sketches of social life.

KELLY AND LEON have opened a minstrel hall in Chicago.

GUS PROV left this city last Thursday for his Summer resort in Canada on Lake Simcoe. Included among his guests during the Summer will be Robert Mantell, W. J. Scanlan and W. B. Gross.

AMONG the professionals who sailed for Europe last week were Mr. and Mrs. Herbert Kelcy (Caroline Hill) on the *City of Berlin*, Daniel Frohman and Herr Nowak on the *Augusta Victoria*, Courtney Thorpe, Ferdinand Gottschalk on the *Tentonic*, R. M. Field, of the Boston Museum, on the *Trave*, Henry V. Donnelly, Charles E. Evans, Edward Girard, William Hoey, Sadie Martinot, Ted D. Marks, J. Travis Quigg and Frederick Rullman on the *City of Rome*, Col. and Mrs. W. E. Sims and Ernest Tarleton on the *Aurania*, Emma Abbott and Louise Beaudet on *Le Normandie* and Helen Bancroft on the *Tentonic*.

PROCTOR AND TURNER on Saturday night closed the second season of Proctor's Twenty-third Street Theatre. The arrangements for next season are completed. The theatre will re-open on Sept. 8 with William Gillette's *All the Comforts of Home*. Following this a new society play by Henry C. De Mille and David Belasco will be produced by Charles Frohman's company.

LOIS ARNOLD has not yet signed for next season. Miss Arnold played the soubrette roles in E. A. McDowell's co. last season, and won much praise for her work as Ned in *The Black Flag* and in the French soubrette role in *Diplomacy*.

The following people have been engaged by Klaw and Erlanger for their Great Metropolis company for next season: Martin J. Cody, Harry Weaver, Jr., Hamilton Revel, H. D. Byers, J. C. Callahan, Alice Mansfield, Jay Mowbray and Alia Perry. The season will open at the People's Theatre, Philadelphia, August 25.

MARIE HILFORD wishes it to be understood that she has not made any arrangements to star next season in the play *W. A. Courtland* is revising for her, a statement to that effect having been made in certain quarters. Mr. Courtland will not have completed his play before next Spring when it will probably be produced with Miss Hilford in a strong part. Meantime Miss Hilford is at liberty.

FRANK MONAUNTY is now located in New York, where he intends to remain. He will not go with Stuart Robson next season. He is ready to accept any advantageous offer that may present itself.

LEE LAMAN, a young and comely actress, belonging to a well-known Southern family, has been secured by C. R. Gardiner to star next season in a repertoire composed of *Only a Farmer's Daughter*, *The Beautiful Slave*, and other plays. She will open at Richmond, Va., early in September, going thence through the Southern territory.

THE members of the Western New York Theatre Circuit are at the Shutevant House, booking first-class attractions for the whole circuit. They represent the better one-night stands in Western New York. C. H. Simon is the treasurer.

WALDENS PEGG, a well-known theatrical man in England, and manager of several important provincial theatres, arrived in this city last Thursday. Mr. Pegg has just closed a twenty-one months' pantomime season in England and the object of his present visit to this country is to arrange for the production by his English company of a *bona fide* English pantomime—*Jack the Giant Killer*—at one of the metropolitan theatres next Winter. He is accompanied by his wife, Jessie Villars, who has the reputation abroad of being a charming and capable actress.

SYDNEY CHUDLEY, of *The Minors* staff, will be married on June 26 to Emma McCanlis, of this city. Mr. Chudley wears a contented and persistent smile, as becomes a prospective bridegroom.

MATTHEW S. MORGAN, the well-known cartoonist and scenic artist, died in this city on Monday morning after a few days' illness. The deceased was fifty-one years of age, and his death was caused by rheumatic affection of the heart accelerated by pericarditis.

A *Minors* representative had a pleasant chat the other day with Aiden Benedict who spoke long and earnestly about his new play *Fabio Romani*. "Its success," said Mr. Benedict, "has been almost phenomenal all along the line of march and managers are asking for return dates. I have nearly finished my booking for the coming season and expect to arrange for a New York production. The last half of my late business with the play has proved better than I did with *Monte Cristo*. All my printing is exceptionally good, and as to my press notices I could wish for nothing better."

NELLIE PARKER is reported to be quite ill in London.

### THE DRAMATIC MIRROR QUARTERLY

Edited by HARRISON GRAY FISKE

JUNE NUMBER NOW READY.

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EDITORIAL DRAMATIC DIARY,	

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# THE NEW YORK DRAMATIC MIRROR.

## THE ACTORS' FUND MEETING.

The ninth annual meeting of the Actors' Fund of America was held at the Madison Square Theatre yesterday (Tuesday) morning at 11 o'clock. There were about two hundred and fifty members present, which was a much smaller attendance than last year. President Palmer opened the meeting with an informal speech of welcome to the members of the Fund, and then announced that the reading of the Secretary's annual report would be in order.

Secretary Thomas accordingly read the following report, covering the period from June 5, 1889 to June 3, 1890, which showed the following disbursements:

**DISBURSEMENTS:** Total expenditure, as per requisition, \$20,521.55; paid for relief, funerals, physician's expenses, medicines, in different cities, etc., \$2,500.45; expenses advertising benefits, printing, \$6,121; rent, \$2,166.65; postage for reports, vote of thanks, notices, etc., free; salaries, \$2,755; office expenses, furniture, telephone services, expenses of removal, etc., etc., \$255.55; newspapers for reading room, \$2,45; principal and interest, mortgage on plot in Evergreen Cemetery, \$2,005.55; donation to Pennsylvania sufferers as per resolution of Association, \$2,000; alterations and repairs in house, 2 W. Twenty-eighth street, \$2,35. Total disbursements, \$20,521.55.

**RECEIPTS:** Cash on hand June 5, 1890, \$40.45; proceeds of benefits, \$4,325; World's Fair benefit at Casino, \$100; legacy from J. B. Omohundro (Morlach), \$1,100.65; donation, City of New York, \$1,100; donation, Antonio E. Terry, \$100; donation, Annie Louise Carey Raymond, \$100; donation, Richard Marston, \$100; donation, Maud Harston, \$25; donation, Charles Johnson, \$25; interest on U. S. bonds, \$1,000; net profit Dramatic Bureau, \$400; money returned, \$60.45; rents collected, \$400; sale of range, plumbing, etc., \$5; membership dues, \$1,000; life membership, \$500; estate of Nellie Wetherell, \$400.45; total, \$20,521.55; paid to treasurer, \$20,521.55; balance cash in hand, \$20.45; total receipts, \$20,521.55.

After the secretary's report had been duly approved, Mr. Palmer called for the annual report of the treasurer, Frank W. Sanger. Mr. Sanger's report was ably prepared, giving a detailed statement of the Fund's financial condition. The receipts were as follows:

**RECEIPTS:** Cash balance in the Bank of the Metropolis and the United States Trust Company on June 4, 1889, \$20,725.15. Interest on United States bonds and balance in Trust Company; donations from the City of New York and various individuals, and benefits at eight theatres, together with the cash received for rent in the new building and the cash received for life memberships, dues and money returned, made the total cash received from June 4, 1889, to June 5, 1890, \$20,521.55.

**DISBURSEMENTS:** Cash payments made to R. A. Barber, assistant secretary, as per weekly requisitions, June 4, 1889, to date, \$20,521.55. Evergreens Cemetery Company, principal and interest on mortgage, \$2,005.55. Total disbursements, \$20,521.55.

**ASSETS:** With \$20,521.55 in the Bank of the Metropolis and \$20,521.55 in the United States Trust Company, total cash balance on hand \$41,043.15. Cash invested in United States Bonds, with Premium, \$20,521.55. Cash value of 25 lots in Evergreen Cemetery (exclusive of the lots used) with fencing, concrete walls, etc., \$4,000. Interest on balance in United States Trust Company \$400.95. Total assets: \$41,043.15.

The Memorial Fund Account showed an expenditure of \$78 for headstones; care of Plot in Evergreen Cemetery, etc., leaving a cash balance of \$370.95 in the Bank of the Metropolis.

When Mr. Sanger had finished reading the document, Mr. Palmer appointed Messrs. Presbrey, Wilton and Lovecraft as a committee to audit the Treasurer's report.

In accordance with an amendment to the By-Laws of the organization, Joseph E. Whiting, W. A. Sands and M. J. Jordan, the committee appointed to nominate officers and trustees to be voted for at the annual election, reported that on May 13 it was unanimously agreed to place before the association for its approval by ballot on June 3, the following named candidates:

For President, Albert M. Palmer. For Vice-President, Louis Aldrich. For Second Vice-President, Edwin Knowles. For Treasurer Frank W. Sanger. For Secretary, Charles W. Thomas. For Board of Trustees, Albert M. Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Charles W. Whiting, Wm. W. Rossenquist, Joseph E. Whelock, J. G. Sherman, Frank E. Mackay, W. J. Florence, DeWolf Hopper, Daniel Frohman, Edwin H. Price, Edmund C. Stanton, Martin W. Hanley, Antonio Pastor, and Joseph Arthur.

Mr. Palmer then appointed the requisite number of judges and tellers, and the latter succeeded to receive the ballots of all the members present at the meeting. Previous to adjourning, the President announced that the result of the election would be duly reported in the afternoon, during the commemorative exercises at Palmer's Theatre. The judges made their report to the President before the opening of the afternoon meeting, showing that 234 ballots had been cast, and that the entire ticket, which was the only one placed in nomination, had been elected.

An amusing incident of the meeting was a denunciation of the Dramatic Bureau of the Actors' Fund by an English actor, because he had failed to find employment through it, and had to resort to another agency after long and weary waiting. Mr. Palmer reminded the English Thespian that the Actors' Fund was a charitable organization to relieve sick and suffering actors, and to give a proper burial to members of the dramatic profession. The Dramatic Bureau was merely established for the accommodation of members. It might have its shortcomings, and he did not believe that there had been any intentional discourtesy. Any complaint against the Bureau should be submitted to the Board of Trustees. In answer to an enquiry, Mr. Palmer said that the Bureau, after paying all expenses, had made a profit of \$492 during the past year.

## THE FUND'S NINTH ANNIVERSARY.

The ninth anniversary of the establishment of the Actors' Fund was pleasantly celebrated in the afternoon at Palmer's Theatre. The

attendance was large, all the seats having been taken in advance.

The President delivered his annual address, which was listened to with close attention and applauded at many points. The speech ran as follows:

Welcome you to this anniversary of the organization of our association with peculiar satisfaction. It has been my good fortune to be able to report to you for several years past a continued progress in our affairs; but the year just closing has been marked by events which have caused the Fund a long way forward toward the condition of absolute security and stability which its founders have ever struggled to obtain for it before the time should come when they must lay down the work and commit it to other hands. It is not alone however, the achievements of our association in its charitable work which, looking back upon the history of the past eight years, I contemplate with so much satisfaction. The indirect force of example is something more extended in its results than direct and positive effort, and the example set by the members of the Actors' Fund Association in carrying forward harmoniously and unitedly, without a hitch or a falter, a great and a good work, has borne fruit outside of its membership and outside of the limits of its own operations.

It has been, I think, I may say with entire truth and without immodesty, a potent factor in inspiring other members of our guild to make earnest and united efforts in other directions, so that whereas when our Fund was started there was only one feeble organization of dramatic people in this metropolis working for the betterment of their profession, there are now several well-managed, well-established and powerful organizations laboring each in its own way for the moral, physical and social well-being of the actor. The great results to be achieved in the future by these organizations can hardly be estimated. The part they are to play in securing for our profession that recognition among the other professions to which it is so justly entitled and which has been so long denied it; the aid they are to furnish the actor in the higher development of his character and the nobler views of his art they are to lead him to take, are pleasing subjects for contemplation, but they are at the best only a few among the many good results that may reasonably be hoped for if these organizations continue to be conducted upon right principles and keep steadily in view their legitimate missions. I count it, therefore, one of the chief glories of our well-beloved association that it has been the precursor, and as I honestly believe, the real instigator of these worthy efforts in behalf of a worthy profession.

## TOTAL WORK OF THE FUND AND THE YEAR'S WORK.

I shall never weary of recapitulating to you the work we have done since the foundation of the Fund. In eight years we have expended for relief, burials, medicines and hospital charges, the sum of \$16,473.15. In this sum nothing is reckoned for rent of rooms or expenses. During the same time there have been paid into our treasury, money amounting to \$60,659.75. In these eight years we have afforded relief to 2,425 sick and indigent persons connected with the dramatic profession, and have given burial to 455.

The Secretary's report for the current year shows that the number of persons to whom relief has been furnished is 375. In the list of beneficiaries this year appear 187 actors and actresses, 11 ministers, 17 deacons, 20 musicians, 5 circus performers, 6 wardrobe keepers, 6 attachés, 17 managers and agents, 11 property men, 1 author, 6 scenic artists, 4 chorus singers, and 1 treasurer. While the number of our beneficiaries is somewhat smaller than last year the amount of money expended for their relief *per capita*, is considerably in excess of any previous expenditure of the Fund on this account. This is to be explained by the interesting but regrettable fact that we have been called upon this year to help more actors and actresses of excellent standing in the profession than ever before, and the appropriations in these cases have been necessarily greater than those usually made to our beneficiaries.

The number of burials during the year paid for by the Fund is 45, of which 37 were in New York and Brooklyn; 5 in Philadelphia; 5 in Boston; 4 in Chicago; 3 in San Francisco; 2 in Portland, Maine; 2 in San Diego, Cal.; 1 in Lawrence, Mass.; 1 in Buffalo; 1 in Fernandina, Fla.; 1 in New Orleans; 1 in Belleville, N. J.; 1 in Mason, N. H. From this list of towns and cities, scattered all over the Union, into which our help goes, our friends here present to-day may be able to form some idea of the extent of the work we have set ourselves to do. It is our desire and our determination that nowhere throughout these United States shall poor, sick actors be dependent upon the charity of strangers for the comforts which money can bring to them, and that no poor dead actor shall lack a decent Christian burial. Doubtless in the carrying out of a work so extended, mistakes will occur. It is almost certain that mistakes have occurred in these matters with us. But our friends may be sure that they have only to call attention to these mistakes to have them promptly and kindly investigated and as promptly and kindly remedied.

The number of physicians on the staff of the Fund at the present time is eighteen. Ten of these are located in New York and Brooklyn. The others are located in Boston, Chicago, Cleveland, Washington, Philadelphia, Jersey City, Baltimore and Pittsburgh. During the past year the number of visits made to our patients in New York and Brooklyn was 1,650. When the members of the dramatic profession who hear this statement call to mind the fact that all this work has been done by these gentlemen without money and without price, they will join with me, I am sure, in returning them hearty and sincere thanks for their earnest, generous efforts in aid of our good cause.

## RECEIPTS AND EXPENDITURES.

The receipts of the year, as shown by the report of the treasurer, have been for the greatest we have ever known, amounting (without last year's balance) to \$20,521.55. Our expenditures are also the largest we have ever made in any one year, amounting to \$20,521.55. The entire assets of the association, including cash in bank, invested funds and real estate, are at this moment \$20,521.55.

Part of the large expenditure of the year is attributable to the fact that we have paid off the mortgage of \$2,000 upon the thirty-four lots adjoining our plot in Evergreen Cemetery, purchased two years since. These lots have greatly enhanced in value since we purchased them and we are informed that, should we desire to sell them, we could realize a handsome profit on our investment. Other extraordinary expenditures were the alterations and repairs in the new headquarters of the Fund, necessary to secure good rentals from our tenants, and the gift of \$1,000 to the Johnstown sufferers. The expenses of administering the Fund continue to be, as I have before reported them, smaller in proportion to the amount of work done and money distributed, than those of any kindred society of which I have any knowledge. In point of fact very little of the money given us by the city or by private individuals or derived from benefits, is used for the expenses of our executive department. The membership fees take care of these expenses as a rule, and although this year, the receipts from this source are not as large as last year, they have nearly paid all salaries and expenses of every kind except rent of rooms.

The total number of annual members reported by the secretary as in good standing on June 3, is 88. The total number of life members is sixty-three. During the year Adolph L. Sanger, T. E. Roscoe, Robert Rooney and Antonio E. Terry were elected honorary members of the association.

**DONATIONS, LEGACIES AND LICENSE MONEY.** The Morlach legacy, amounting to \$1,000, was paid into our treasury during the year. The only private donations of importance received were those of Antonio E. Terry \$100, and Anna Louise Cary-Raymond \$100. The Board of Estimate and Apportionment, acting upon the rule adopted by previous boards, gave us one-half of the money accruing to the city from theatrical licensse, our share amounting to \$1,000.

## LADIES' HOSPITAL COMMITTEE.

The members of The Ladies' Hospital Committee, Mrs. Louise Elbridge, Mrs. Antonio Pastor, Mrs. Carl Heslin, Mrs. Carrie Jamison, Alice Brown, Agnes Proctor, Helen Ostrander, Blanche Weaver and Adele Clarke have nobly aided the Trustees this year, not only by visiting the invalids in hospital under the Fund's care, but also by most timely and sensible suggestions regarding their

treatment when convenient and ready to be discharged, inquiries which the Trustees have greatly aided. Through the influence of these ladies, contributions of monthly magazine have been sent each month to our sick in hospitals by the Proctor Magazine Club, and donations of flowers have also been received from the King's Daughters Society.

## ACTORS' BURIAL PLOT IN EVERGREENS.

The burial plot in Evergreen Cemetery is now, as I have elsewhere stated, fully paid for, and is altogether the finest enclosure in that beautiful city of the dead. The total number of burials to date is 85. During the past year several of our well-known and well beloved friends have been borne thither for their final sleep; among others John Clinton Hall and George Everett Rose.

## BENEFITS.

The amount received from benefits is \$25,125, the largest sum we have derived from this source for many years.

Good, however, as this showing is, it might be and it ought to be better. It would be better perhaps if it was not for the interference of certain benefits which have lately become very frequent in New York and against which I deem it my duty to publicly protest. I refer to the individual Sunday night speculative benefit. This subject has been referred to before by me upon other occasions. I should not now bring it up if I did not feel that these affairs seriously menace the prosperity of our Fund, which is dependent for the greater portion of its income on its annual appeals through the medium of benefit performances, to the generous public of our city. Why should hard-working, over-taxed actors and actresses who need, if any persons in the world need it, the rest of the Sabbath-day, permit themselves to be coaxed into an extra performance on that day, the simple result of which is to aid some business manager, who has had a good salary all the year, or some actor, who if he has not had a good salary, owes it perhaps to the fact that he has persisted in demanding an exorbitant one, in his selfish purpose of getting a large amount of money for the least amount of work? I know of the seductiveness of the appeal to your comradeship and good fellowship, which is always made upon such occasions; but I would ask you if considerations of consistency, self-respect, and justice are not more important than these? Barring a few cases during the past year, where undoubtedly your efforts have been worthily bestowed, in how many of the so-called benefits which you have helped, have you truly say that they were not foolishly given? The Actors' Fund is able and willing to take care of all cases in which help is really needed; and I undertake to say that in cases where help is not really needed by reason of disability through sickness or great misfortune it is a waste of effort and wrong to actual sufferers, to give it.

More than this, there are noble objects of a great commanding character outside of our profession upon which we should be proud and happy to sometimes bestow our efforts; but if we tamely allow so much of our time, thoughts and attention to be absorbed by the speculative benefit givers, we shall have nothing left for these great causes to which I refer.

There is a little church, the steadfast friend of this profession, whose beloved pastor is passing far into the vale of years. He has set his heart upon endowing this church so fully that it may remain after he has gone to his rest, free from debt and above want, the same liberal, open-handed, open-hearted body it has ever been under his ministrations. Into this church hundreds of your dead comrades have been borne in the past twenty years and from its portals they have gone forth with the blessings of religion to their last rest. It seems to me that it is the bounden duty of our profession and we ought to esteem it a great privilege to take an important part in liberally endowing the Little Church Around the Corner.

The great Soldier of the Republic, to whom we owe in part our very existence as a nation, lies in a neglected, unmated tomb.

Appeals are being made on every hand, and I am sorry to notice, with little success, for funds with which to erect over his remains a fitting monument. This is a noble cause toward which any guild, any trade, any profession would honor itself by contributing something, and by contributing that something promptly. It seems to me that the time has come for the dramatic profession to put its shoulder to the wheel and help raise the funds necessary for the erection of the Grant Monument. We should have the disposition, the time, and the ability to do these and other worthy things, and in order that we may, let us be careful, let us be discriminating in the bestowal of our favors, and above all let us absolutely refuse to be used for personal, selfish, unworthy ends.

Of the gross amount of money received by us from benefits, New York and Brooklyn theaters contributed \$1,212.35, Philadelphia \$1,672.25, Chicago \$1,646.65, Washington \$1,045.50, and San Francisco \$370.35. It will be seen that the metropolitan theaters continue to contribute the largest share of our annual income from benefits, but the other large cities have been hopefully and liberally active in our behalf.

## FUND HEADQUARTERS AND DRAMATIC BUREAU.

The lease of our rooms at 125 Fifth Avenue expired on the first of May last, and the headquarters of the Fund were removed on that day to the omnibus No. 10, on West Twenty-eighth Street, where ample accommodations for the executive offices of the Fund, the reading room and library, the dramatic bureau and the trustees. A lease of the entire building was taken for five years at an annual rental of \$4,000, but by subtracting the portion not needed for the use of the Fund, we are only under a net rental charge, including all expenses of repair, of \$2,700, a saving of \$500 upon the rental we have been paying during the past few years. The leasing of this building for a term of years will perhaps postpone for some time our long-cherished project of building an Actors' House; but it is to be remarked that while this should never be permanently abandoned, your trustees feel that there are not the same pressing reasons for immediately carrying it out, than existed when it was first proposed. Since that time, Mr. Edwin Sanger has, with a generosity unequalled in the records of our profession, established the Players' Club, which is magnificently housed and is endowed with a splendid collection of books, pictures, portraits and theatrical curios. The Edwin Forrest Lodge of the Actors' Order of Friendship has opened commodious and attractive rooms for the use of its large and increasing membership, and has already made the foundation of an excellent library. The Actors' Athletic Club, an organization worthy of all encouragement, has also opened a house for the accommodation and entertainment of its members.

All these things, while, I repeat, they have not, and will not cause us to abandon permanently the idea of an Actors' House, at least meet for the present the want we felt three years ago it was a part of our duty to immediately endeavor to satisfy. The Dramatic Bureau has continued its work with most excellent results under the efficient management of Mr. J. J. Spies. During the year 629 engagements were made of which 575 were seasons' engagements. After paying all expenses, this Bureau turned into the Fund's treasury the sum of \$500. It should be borne in mind by all who take an interest in the operations of the Fund that patronizing its Dramatic Bureau is a sensible and efficient way of helping it in its efforts to benefit the actor who is beyond the need of actual charity. The percentages charged under the rules established by the trustees are just one-half those charged in other bureaus, and an earnest effort is made to discriminate in regard to the managers with whom engagements are made, to the end that they shall be at least reliable.

Protection to the actor and justice to the manager is the rule under which we endeavor to have the affairs of the Bureau conducted, and I ask you to give us your business support in an effort fraught with so many consequences important to the actors and actresses of the stage.

It has been my duty, my fellow members, to close my addresses for several years past with sorrowful announcements of the removal by death of some of our most prominent associates and friends. To day I am to remind you of the great and almost irreparable loss we have sustained during the past year in the deceased, at his home at Long Branch, on the 27th of October, of our dear friend William Henderson, for many years one of our vice-presidents and a member of our executive committee. Mr. Henderson was one of the incorporators of our Fund and a member of its first Board of Trustees.

when he was taken home to die, he was one of its most robust, earnest and faithful members. No other of our Fund has passed away whose loss will be more deeply and lastingly felt. In the executive committee, especially, where the duties are of the most exacting and delicate nature, and at the meetings of which he was a never failing attendant, he is and ever will be greatly missed. In his public life he was an able, upright and conscientious manager and an honest, straightforward business man. In his private life, he was a loving father, a tender husband and a delightful companion. This is high praise. Nothing more can be said of any man; but of him nothing less can be said.

The memory of such a character and of such a career, should not only be cherished with loving tenderness and affection; it should be the effective stimulant to renewed devotedness and earnestness in every good cause. Such may it be to all of us.

At the reference to Mr. Booth's generous action in giving the Players their house, there was a loud burst of applause, which did not terminate until the actor, who was present on the stage, stood up and bowed his appreciation. The references to the indiscriminate taking of benefits were also most heartily endorsed by the audience. There was also loud applause for the suggestion of the endowment of the Little Church Around the Corner.

Following the President's address, Signor Perugini sang "Leaving Yet Loving," and was vigorously applauded. Cheers greeted ex-President Grover Cleveland as he rose and was introduced by Manager Palmer. The distinguished statesman was unexpectedly humorous at the beginning of his address, and was frequently interrupted by his hearers, who caught every point.

He stated that his presence on the stage that day was an evidence of the progress of the times. He had been brought up a Presbyterian. A warm personal friend—an actor—had told him that actors in the audience on the first night of a play were critical, but about the other authorities—they were kind and patient at a play! Still if they were not patient they must remember the time when he was of the audience and the actors were on the stage. In concluding, Mr. Cleveland advised actors that they could not do their whole duty to their country without incorporating political action and an interest in matters political in their daily life.

## THE HANDGLASS.

It is hinted that a book will shortly emanate from the pen of Mrs. Potter, entitled "The Stage as I Found It."

† † †

P. T. BARNUM is credited with saying: "The foundation of success in life is good health. It is the substratum of fortune." And yet going to his circus means sitting on a splintery board five inches wide with some other fellow's feet in the small of one's back.

† † †

## EVER SO FAR AWAY.

(With heart-felt apologies to Marshall Wilder.) There's a beautiful land in the Kingdom of Where, But nobody knows just the way to get there, Where actors can travel without paying fare, But it's ever so far away!

No deadheads are known in this wonderful land, No critic can live in the atmosphere bland, And the head histrioic will never expand, But it's ever so far away!

All managers there are submissive and meek, And never with words of profanity speak, And the phantom parambulates twice in a week, But it's ever so far away!

† † †

When it comes to musical art, the Salt Lake critics can write our scribes way out of sight. A recent notice says: "As an encore, Mrs. C. sang the Neopolitan baracole,

Sai mare lucia!  
S'antro d'argento,  
Placida e l'onda;  
Prospero il vento,  
Su passeggiari,  
Venite via,  
Santa Lucia,

which all those who ever visited the dreamy shore of the gulf of old Parthenope and have been rocked on the blue waters beyond which rises Monte Vesuvio, with its warning column of smoke guarding, like a fiery dragon, the entrance to an earthly paradise, will well remember, for every night the sound is carried there across the waves—the song of the beauties of Santa Lucia."

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## SOLITAIRE.

"I've got a pair of faces," said Dr. Jekyll to Mr. Hyde, as he sat down to a quiet little game of poker with himself.

"So have I," replied Mr. Hyde, and they shook hands with himself and took a drink together after scooping in the pot.

† † †

PLUMP COXPHAZZ.—"I made an unexpected hit last night."

MAGAZINE.—"How was that?"

P. C.—"Why, I came to the theatre late, and the only costume I could find was the one that little Miss Slimlin used to wear. I had to get into it with a shoe-horn and out of it with a pair of scissors, but it was the opportunity of a lifetime!"

† † †

And the time had come that the farce-comedy and the skirt-dance were ripe in the land.

And the wise men of the East assembled together at the going down of the sun and held a caucus as to what they should do. And they were weary, for they had waited for the Coming Dramatist for many days.

And at last, being sore afraid, they sent out a messenger boy to ascertain what had befallen him. And when the boy returned he had grown to be a tall youth.

And he whispered to one of the wise men, who smote upon his breast, and said aloud, "It is as I thought, the Coming Dramatist will never get here; he has turned around and gone the other way!"

And the wind sighed wearily, and they looked one at the other, and regretted that they were all clean shaven.

† † †

Soon that time-honored item will appear in the columns of the daily papers which will say as of old that Miss So-and-so, the popular opera queen, is disporting in the surf at Narragansett every day in a lavender silk costume, when in reality she is going in at Coney Island in a hired suit, and is glad she's living.

† † †

Suz. "I love you Lionel, but I can never be yours."

Mr. (desperately). "Why not?"

Suz. (gently but firmly). "Because, Lionel, I can never marry a man who eats his soup towards him."

† † †

De SARTRE.—"I read one of the best jokes to-day I've seen in a long time."

BONES.—"What?"

De SARTRE.—"The weather predictions in the *Herald's* 'Personal Intelligence Column.'

† † †

Mrs. LANGTRY says that "a woman of the deepest white skin with blue eyes and blonde hair becomes a poem when she dons a yellow gown," and the man who pays for it becomes a tragedy in three acts when he sees the bill.

† † †

A Dusseldorf paper says: "Lord Lytton's daughter will be one of Mary Anderson's bridesmaids. The rest of the cast for the wedding is not announced."

† † †

An article in the May *Scribner* is called "The effect of Japanese Acting." The most

noticeable effect of Japanese acting in this country was that it drove the critics to drink and sent the gallery asleep.

† † †

A SUNDAY paper in Texas recently published a lengthy and exhaustive treatise upon "Monkeys," and a contemporary the next day curiously remarked, "It would be more interesting to the readers of the Sunday — if the editor printed news instead of making his family affairs public through its columns."

† † †

A New Yorker had the hardihood to tell a reporter the other day that there was "too much base-ball creeping into the drama." It is said that the withering look which the reporter gave him caused him to shrink up like a spider on a hot shovel.

† † †

EVEN PLYMPTON has bought a forty-acre farm and will work it himself during the Summer. The last time we heard from this young actor through the Great American Itemizer he was yearning for a lodge in some vast wilderness, but he seems to have concluded to split the difference and make it a farm in Massachusetts.

† † †

## A PARABLE.

Once, upon a time, in one of the outer courts of Paradise an Angel was dispensing gifts to the theatrical profession. Many of the actors present asked for things which they had desired earnestly, such as:

The Centre of the Stage.

The Genius of Booth.

The Beauty of Anderson.

The Friendship of a Critic.

And the Angel gave each his choice from a large table where the gifts were displayed. At last it was the English Actor's turn to choose.

"I want this," he said, and he picked up a round object from the table and was walking away.

"Drop that!" said the angel. "We all know you have wanted that for a long time, but you can't have it. Guess again!"

Then the English actor dropped it, with a thud which was dull and unsatisfying.

It was the Earth!

† † †

## THE TEN THEATRICAL COMMANDMENTS.

(For the young actor.)

FIRST. Thou shalt not wear thy hair drooping over thy collar, so that the Summer breezes may blow merrily therethrough.

SECOND. Thou shalt not take unto thyself the alligator shoe nor the yellow leather tie.

THIRD. Thou shalt not wear the trousers of the broad check that crieth aloud in the noonday.

FOURTH. Neither shalt thou be seen trying to open a letter box with a latch key at the hour that writers against space call the "wee ones" hours ayant the twal."

FIFTH. Remember thy boarding house in the days of thy fleshiness and when thou art upon thy uppers thou shalt not have to depart forthwith.

SIXTH. Thou shalt not congregate at the Hoffman House art gallery and discuss the triumphs of the past season.

SEVENTH. Thou shalt not walk upon Broadway with a huge dog; neither a brindle nor a terrier, nor a thoroughbred bull pup.

EIGHTH. When the heats of Summer are upon thee, thou shalt not prance gaily about Fifth Avenue in a white flannel suit as though thou wert born to the purple and fine linen, when thou knowest that in the Fall it will be necessary for thee to huddle with both feet.

NINTH. For to all these things thou shalt be tempted and thy soul shall cry out for a sash to gird about thy loins.

TENTH. But even as thou remanest the efforts of the manager, when he attempts to sit upon thee, so also must thou resist these things, for they are evil and will cause people to cry aloud and say "Lo! He is an actor!"

## ARTHUR DACRE COMING OVER.

Manager E. D. Price returned from England, last Sunday, on the *Umbria*. He has made a notable engagement for the Carter company in Arthur Dacre, one of the handsomest and most *distingué* of English leading men.

"Mr. Dacre is the husband of Amy Roselli," said Mr. Price to a *Mirrored* reporter, "who is coming over with him, not to act now, but with a view to starring later. The chances are, however, that so fine an artist, every bit as good as Mrs. Kendal—whom she much resembles as a younger sister might—will not long be permitted to go without a New York engagement. Mr. Dacre has played the leads with Modjeska and the Kendals and at the St. James', Princess', Haymarket, and at Drury Lane. He was the original Jim the Penman, and has created dozens of important roles, such as Victor de Riel in *Impuse*. For the past two seasons Mr. and Mrs. Dacre have been touring through England as independent stars, and the substantial results are shown in the Tower House, a fine seven-story apartment building at Chelsea, erected from their profits, at a cost of something over \$10,000."

"You may say for me," added Mr. Price, "that despite reports that have been circu-

lated by people who have no business of their own to look after, no actor or actress whom I have approached, directly or indirectly, with the offer of an engagement has declined to accept. Certain people have been mentioned as refusing. They were never asked and were never wanted. I have had my choice of the best players and the list of engagements speaks for itself: E. J. Henley, whose work in *Money Mad* brought him a score of offers; W. J. Ferguson, the popular comedian; Ian Robertson, of the Langtry, Potter and Marlowe companies; Mr. v/v Dallas, who starred with his own company in England and did such fine work in *Phases*, *Doll's House*; Helen Broadfoot, one of the best of our leading ladies; Helen Russell, of Wallack's company and recently leading in *A Possible Case* and Ida Vernon, of the old Union Square company, together with Mr. Dacre and two others yet to be engaged, will make as fine a company as was ever collected in America, in my opinion. David Belasco will supervise the artistic work of the production which begins at the Broadway Theatre on Nov. 10."

## CHILDISH.

A case has just arisen in France which promises to decide at last that oft-asked question, what is, in that country, the status, social and political, of the actor? There was a time when no French actor could hope to receive a decent burial; until quite recently he was outside the pale of all civic dignities, and even now, when influence is brought to bear on the government to award the Cross of the Legion of Honor to some particularly prominent actor—as has recently been done in the cases of Maubant, Delaunay, Marie Laurent, et al.—some reason, quite foreign to the true one, is publicly put forward as the cause of the red-ribbon being bestowed. The present case in point is that of M. Numa of the Paris *Odéon*, who has been refused by the French military authorities the grade of officer in the Reserves on account of his profession. Considerable feeling is said to have been stirred up by this matter coming before the public notice, and M. de Freycinet, the civil Minister of War, has promised to support the actor's grievance.

All this seems to be very childish. If, as is the boast of the great French democracy, there exists no reason why a journeyman tailor, sufficiently versed in technical ability, should not become commander-in-chief of the French army or President of the French Republic, it seems absurd to draw the line at the actor who, at the least, is generally credited with having a trifle more brains and manners than our friend of the thread and shears.

## OF INTEREST TO ACTORS.

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in THE DRAMATIC MIRROR, because—

1. Experience has proved that it is the best means for securing offers.

2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.

3. A professional card can be charged as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

## TWO-LINE DISPLAY CARDS.

In response to many solicitations, THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed. Many actors have availed themselves of this feature, as will be seen by glancing through our business columns.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

## Charles Surface

Local At Thirty for next season. Address DRAMATIC MIRROR.

Below are the special rates for the two-line card:

THREE MONTHS (13 insertions) . . . . . \$1.00

SIX MONTHS (26 insertions) . . . . . \$1.00

ONE YEAR (52 insertions) . . . . . \$1.00

## GOSSIP OF THE TOWN.

KLAW AND KELLOGG have arranged a New York appearance for Annie Ward Tiffany and her new play, *The Step-Daughter*. It will occur in November.

The management of the American tour of the London Gaiety company next season has been secured by Al Hayman. Mr. Hayman has also contracted with Bronson Howard for a new play for next season.

It is reported that Phil Gasther, the comic artist, intends remaining in London, where he now is, and that he will stage a play for Mrs. Langtry there.

C. HADDON CHAMBERS, the author of Captain Swift, is expected to arrive here this month with a new play which he intends to produce in this country.

HAROLD BANCROFT, who sailed for Europe last Wednesday, will join Mrs. Leslie Carter's company next season.

FRANK McNISH will star next season in white face, opening his tour in Atlantic City, N. J., in August.

THE UNION SQUARE THEATRE will be closed this week for rehearsals of *Raggin's Way*, a new play by Arden Smith and Edwin Arden. It will be produced at that house on next Monday evening.

The profits of Stuart Robson's first season as a lone star are reported to be \$69,700.50.

POLICE JUSTICE WHITZ decided last week that James F. Hyde, the ticket speculator who shot and killed William Turnbull, a rival, on March 22, was justified by the latter's attack. Hyde was discharged from custody.

LOTTIE ALTES has closed a forty-two weeks' season with the Lost in New York company. She has signed with the same organization for next year.

THE new play Jack Gordon, Knight Errant, which was presented at the Academy of Music, Buffalo, last week, under the direction of Fred Williams, is reported to have met with success.

The scenery for Sol Smith Russell's new play, to be produced at Daly's in August, is now being painted by George Heineman and Sydney Chidley from designs by Richard Marston.

ELEANOR LANE has been re-engaged for the Rosina Vokes Comedy company for next season.

CHARLES PURNESS will lead the orchestra at the Broadway Theatre during the absence of Herr Nowak, who has gone to Europe.

ANNIE O'NEILL has been engaged for J. M. Hill's forces for next season.

THE next grand spectacular production at Manhattan Beach will be *The Fall of Vera Cruz*. About 500 persons will take part in its representation.

STEWART ALLEN has closed a season of thirty-seven weeks with The Silver King company.

JENNIE EDDY closed her engagement with Over the Garden Wall on Saturday. She will join Henry E. Disney in Chicago for the Summer season.

E. J. RATCLIFFE, of Stuart Robson's company, sailed for England on Friday by the <i

## THE ENGLISH STAGE.

A few weeks ago there appeared in the *Nouvelle Revue* of Paris an article on the English stage by T. Johnson, the London correspondent of the *Paris Figaro*. After a somewhat superficial dissertation on the English-speaking stage in general, the writer summed up by declaring the English theatre to be, in his opinion, a *non est*, and that, although a good deal was heard about it, little evidence could be offered of its existence.

This remarkable assertion might have gone unchallenged, and become law with Madame Adam's readers, had it not been for Mr. J. T. Grein, a clever young Hollander, who has taken up the cudgels and replied to Mr. Johnson in the columns of the *Revue d'Art Dramatique*, with which periodical he is connected. In substance Mr. Grein's spirited reply to Mr. Johnson is as follows:

"... It remains, therefore, for me, a foreigner like yourself, to try and render justice to the English stage, to the theatre I have admired and studied ever since I first put my foot on English soil, to the theatre I have defended from attack and endeavored to propagate on the continent. What! You claim that the English stage does not exist, because it is hardly known in France, or because several attempts at exporting a poorer class of work have not succeeded? What does that prove? Nothing.

"It is true that in England we have neither a Sardou, a Dumas, a Labiche, nor a Meilhac. The dramatic genius is not as strongly developed among the English people as it is with you. But in denying with a stroke of your pen the existence of our theatre, have you forgotten completely that charming comedy of James Albery, *The Two Roses*, which in itself is worth several comedies of Labiche? Have you forgotten those masterpieces of W. S. Gilbert, *Broken Hearts* and *Sweethearts*, two little pearls of the finest water? Or Herman Merivale's little masterpiece, *Forget-Me-Not*.

"And our playwrights—do not you know Sydney Grundy, the author of *The Glass of Fashion*; A. W. Pinero, the author of *The Magistrate*, *The Schoolmistress*, *Dandy Dick*, whose comedies closely resemble Gondinet, and whose *Prostitute* is a literary work of the highest order; Henry Arthur Jones, the author of *Wealth*, of *The Middleman*, which Paul Bertou will play ere long in Paris, of *Saints and Sinners*, a remarkable trilogy; Robert Buchanan, whose comedies revive our taste for the works of the eighteenth century; G. W. Wills, the author of *Charles I.*, *Olivia and Claudio*, and finally the whole of that galaxy of young and brilliant writers which is striving for success and fame: Raleigh, Lumley, Jerome, Musgrave, Broughton, Calmour, Haddon Chambers, Sims and Pettitt?

"Do you know nothing of all these, or knowing, count them as nothing?"

## NOTES AND QUERIES.

Where can I purchase the plays *Masks and Faces* and *Forget-Me-Not*? What is Rose Coghlan's nationality? E. F. S., New York City.

*Masks and Faces* can be obtained from Samuel French and Son, No. 28 West Twenty-third Street, New York City. *Forget-Me-Not* has not been published, to our knowledge. Rose Coghlan was born in Peterboro, England.

A bet B that Helen Dauvray played *The Wife* at the Lyceum Theatre. B says she has never played *The Wife* at the Lyceum. Who is right? G. B. LANG, New York City.

B is right. Helen Dauvray never played *The Wife* at the Lyceum or anywhere else.

To decide a bet between A and B, will you kindly inform me through your paper whether Ed. Foy, of the Bluebeard company, and Edwin Stevens, of the Aronson forces, at any time were members of the Said Pasha company; that is, played the two comedy roles at the same time? INQUIRER, New York.

Edwin Stevens played Hadad and Stanley Fitch played Nockey when Said Pasha was presented at the Star Theatre, New York, on Feb. 25, 1890. Edwin Stevens was soon afterward engaged for the New York Casino company.

I am studying for the operatic stage, and would like to know where I can obtain a few books or essays on the voice?—L. B. CANTO, Portland, Ore.

Apply to Edgar S. Werner, editor of the *Voice Magazine*, 28 West Twenty-third Street, New York City.

Kindly give me the address of a good Dramatic School in New York City.—W. W. BROOKLYN, N. Y.

The American Academy of the Dramatic Arts, Lyceum Theatre. For particulars address the Secretary, 22 East Twenty-fourth Street, New York City.

Could you tell me where reliable photographs of theatrical people can be obtained?—CONSTANT RIZNER, Syracuse, N. Y.

Charles L. Ritzmann, 943 Broadway, New York City, has a large list of theatrical people in his catalogue of photographic celebrities.

Will you be kind enough to give the name of a leading dramatic paper of Albany, N. Y., or of some daily paper in which I would be likely to find dramatic criticisms? P. H. BOSTON, Mass.

There is no dramatic paper in Albany, but

excellent dramatic criticisms of local performances may be found in the various dailies published in Albany, such as the *Express*, *Times*, *Argus* and *Evening Journal*.

Can you inform me if I can get a book that will give me the names of managers in the large cities? G. L. M., Pittsburg, Pa.

Jeffrey's Guide and Directory to the Opera Houses, Theatres, etc., of the Cities and Towns of America; published in Chicago, Ill. A new edition will appear shortly.

I have been asked several times by persons who became interested in his welfare, the following query: What has become of Little Philip Herne, the adopted boy of Mrs. Mary H. Fiske (*The Giddy Gusher*), since her death? A. KINGSLY EVANS, London, Ontario.

George Waters, Woodbine Cottage, High Bridge, N. Y., can give the desired information.

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## FOREIGN FOOTLIGHT FLASHES.

The success of Antoine's Théâtre Libre in Paris has stimulated certain English theatrical purveyors to try the same thing in London. A movement that way has been started, and is said to be receiving fashionable support.

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Henry Arthur Jones' new play, *Judah*, is still the subject of interest in all the theatrical circles of London. *Vanity Fair* declares that it is up to the level of his best work, and the *Whitewall Review* echoes: "It is far and away the best piece of work Mr. Jones has given to the stage."

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Our contemporary, the *London Stage*, publishes the following letter as a curiosity. For cool impudence its writer could give points even to our American deadhead:

DEAR SIR.—If you have a order to spare for Saturday evening, I should be very glad of it. If you will forward me same, I will do all in my power to check the hostile demonstration now so frequent at "first night" performances. Trusting I am not asking too much, and thanking you in advance, I am, etc.

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On the 23d ultimo A. W. Pinero gave a reading of his play, *The Prodigate*, at the Birbeck Institution. Mr. Pinero is a remarkably good reader and in this, it is said, lies one of the secrets of his success. He acts every word of his play, developing the characteristics of the *dramatis persona* as he goes on, and his reading becomes for his audience a dramatic recital of merit.

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Jacques Normand and Guy de Maupassant have just terminated a three-act comedy. It will be produced next Fall at the Théâtre du Gymnase.

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The worthy inhabitants of Islington, London, are infatuated with the manner in which Henry Irving plays his part in *The Lyons Mail*. In view of the engagement of the tragedian at the local theatre a petition fourteen feet long and signed by over 300 admirers has been presented begging him to give the performance mentioned. Of course Henry said: "Oh, yes; so kind of you, you know."

\*\*\*

BERLIN ENTERPRISE: The manager of the Ostend Theatre, Berlin, produced a melodrama recently, entitled *The Executioner of Berlin*, and for the creation of the title-role was satisfied with no less a personage than the Government executioner himself, who every night appeared before large and curious audiences. Unhappily, however, for the manager, his goose with the golden eggs was promptly killed by the authorities, who forbade their cheerful official to further appear.

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The editor of a London weekly has recently consulted its readers as to whom they consider the best dramatist now writing for the English stage. The result was that Sydney Grundy was declared the most popular with 9,824 votes; A. W. Pinero came next with 7,467, then G. R. Sims with 7,400, Robert Buchanan with 4,905, and Henry Arthur Jones with 4,743. Dion Boucicault received 665 votes, Wilson Barrett 443, William Gillette 42 and T. Craven 22. But this sort of statistics really possesses no value.

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An impecunious English actor, not entirely devoid of a certain sad sense of humor, had the following advertisement inserted in the *London Times* a few days ago:

REQUISITE TO BORROW, the sum of £50, for an indefinite period. No security can be offered. Any lady or gentleman granting this favour will greatly oblige and at the same time greatly surprise the advertiser.—ADDRESS MARCUS.

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The London Lyric Theatre, which was closed on the 18th ult., will reopen early in September under the management of Horace Ledger with an adaptation of Audran's *La Cigale et la Fourmi*. Jeanne Granier will play the grasshopper.

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Howard Paul's annual London concert took place at St. James' Hall on May 20 and was attended by a large and fashionable audience. Several well-known London artistes contributed to the entertainment.

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The title of a new London play is *A Buried Talent*. It is supposed by those acquainted with him that the author refers to his own.

## PROFESSIONAL DOINGS.

WILLIAM HOWARD will spend the Summer at the Highlands of New Jersey.

A DARK SCACER company will open the season at the National Theatre, Philadelphia, on August 16; *Hands across the Sea* opens the season at Holme's New Theatre, Brooklyn, on September 22. Both companies are filled.

The new comedy in which Annie Boyd will star next season, has been purchased by W. W. Tillotson from H. S. Taylor.

ABOTT AND TEAL are busy making arrangements for the two plays, which they will produce next season.

ELSA HOFMANN will star next season in English, making her debut on the American stage early in October in this city. P. P. Mackay will act as her manager.

GERTIE DAWES, a sister of Helen Russell, has taken the place of Rosabel Morrison in *The Shatthen*, and is reported to be playing the part well.

WILLIAM HENRY RICE and W. S. Kusel will take out an organization to be known as The World's Fair Minstrels next season. They will play in the smaller cities.

The road season of *Aunt Jack*, under the management of H. S. Taylor, will open on Sept. 29 in the East with a specially selected company.

The company taken out by Wright Huntington to camp at Highland Lake and give occasional performances in that vicinity, opened successfully at Winsted, Conn., last Saturday night.

Dorf DAVIDSON and Ramie Austen will open their season in *Guilty Without Crime*, at Williamsburg on Sept. 8. The play has been considerably strengthened and a strong company is being engaged. Almost the entire season has already been booked in week stands.

On Decoration Day, the yacht *Jim Crow*, owned by J. W. Owens, the well-known theatrical manager and Harry Cortiss, the dramatic agent, won the silver pitcher offered by Commodore John O'Brien at the Harlem Regatta.

ELLA SALISBURY, William Burton, Fitz Hugh Owlesley, and Queen Vassar have been engaged by Klaw and Erlanger for The County Fair road company.

M. B. CURTIS will spend the Summer at Long Branch.

HENRY ROBERTS, who has been for the past season with James O'Neill's Monte Cristo company, has been engaged for the Mr. Barnes of New York company for next season.

NADAGE DORÉ, having won her lawsuit, will star next season in *Natasqua*. She is now looking for a responsible manager.

According to a special telegram from Gustave Frohman, Lea's new Opera House at Port Jervis, N. Y., was dedicated by Marie Hubert Frohman in her triple bill last Saturday night. The house was crowded, and Miss Frohman was enthusiastically received.

E. W. MORANSON has been re-engaged for Mr. Sanger's Mr. Barnes of New York company.

DAN PACKARD, at present playing a two weeks' engagement in Brooklyn as Ko-Ko, in *Mikado* and *Lorenzo* in *La Mascotte*, has been engaged by Managers Dixon and Reist of Dayton, Ohio, as their leading comedian for their comic opera season of ten weeks, commencing June 23 at the Park Theatre, Dayton, Ohio.

CHARLOTTE WINNETT has returned to the city after a pleasant excursion trip to the West. She will now devote her time to arranging all the preliminaries for her assumption of the leading role in *Inshawogue* next season.

JAMES B. MACKIE closed his fourth lucky season as Grimes in *A Bunch of Keys* at Philadelphia last Saturday night. He has now gone to Great Bend, Pa., to arrange business matters for his starring tour in Grimes' Cellar Door with Messrs. W. J. Chappelle, Harry Clapham, Jr., and Wm. H. Birrell, his partner. Mr. Clapham will take charge of the advance work, and the play will have its New York opening in October at a Broadway theatre. Among the recent engagements are the New York Star Quartette, late of the Bluebeard company; Jennie St. Clair, Beatrix Hamilton, Nellie Atherton, Irene Raymond, Victoria North, A. D. Holman, Joseph Harris, Wm. Johnston and Charles Burke. Val Drescher will be musical director.

A NUMBER of very extensive changes are to be made in the Star Theatre this Summer. The box-office in the centre of the lobby is to be removed and a new one constructed to the right of the lobby. Joseph Brooks, William H. Crane's manager, will have an office adjacent to the box-office. The long lobby is to be paved with tessellated marble, and a large and beautiful chandelier will hang from the centre of the ceiling. A new cooling apparatus has been introduced in the basement which will consume tons of ice, the cold air being sent up through registers which dot the sides at frequent intervals, while a constant circulation of fresh air will be kept up by means of a system of fans.

WIFE FOR WIFE will open its season at the People's Theatre on Sept. 22.

The season of the Grand Opera House, Columbus, O., closed with the engagement of Maud Granger in her successful new play, *Inherited*. It is reported that, despite the fact that it was the closing week and that the weather was not propitious, the theatre was nearly filled nightly, and the advance sales were remarkably large for that city. Miss Granger's work in the play was universally commended both by the public and the press, and as there was a general desire to see the star in *The Crook*, a single presentation of that play was given. Miss Granger's acting in the latter piece served to heighten the extremely favorable impression already made. She has been booked for all Summer and all of next season, only the largest cities to be visited.

A TESTIMONIAL, at which many prominent elocutionists of this city and Brooklyn will assist, will be tendered to Professor Mayne of the De La Salle Institute and St. Louis College at the De La Salle Hall, No. 107 West Fifty-eighth Street this (Wednesday) evening.

THE report that Ted. D. Marks has engaged Little Tuesday for next season is denied.

HAL RUD writes to THE MAJOR that he will give a reward of fifty dollars to any one who finds "one line in *A Heart of Steel* from Hazel Kirke or any play of like order. Money and man *en route* to Frisco." When Mr. Reid's play was produced at Pope's Theatre, St. Louis, last week, THE MAJOR correspondent reported in his letter that "the piece seems to be a plagiarism of Hazel Kirke."

ERNEST SPERNER, the clever young character actor, who played twenty-five different roles during his engagement just closed with the E. A. McDowell company, has not yet signed for next season.

CHARLES L. ANDREWS, who was last season manager for Louis James, is at liberty.

THOMAS H. DAVIS, of The Stowaway management, Will T. Keogh, the Charleston (S. C.) manager and J. J. Rosenthal will be interested jointly in a new farce-comedy by a well-known New York journalist next season.

WAGNER AND RUS intend spending considerable money this Summer in renovating and improving in every possible way all the theatres on their Oil Region Circuit. Fully \$5,000 is to be expended alone on the Park Opera House at Erie, Pa., which is to be reseated throughout, have electric lights, new scenery, and thoroughly refitted. They will also renovate the Grand Opera House at Oil City Pa., and add improvements to every one of the houses on their long list. The firm has recently re-leased the Opera House at Elmira, N. Y.

GEORGE KENNINGTON has been re-engaged as business agent of Neil Burgess in The County Fair for next season.

MANAGER DANIEL FROHMAN sailed for Europe last Thursday on the *Augusta Victoria*. He went on business connected with the Lyceum Theatre, to complete the arrangements for the Kendals' next season in this country, and to place E. H. Sothern in London for a part of next season. Like Manager Palmer at the Madison Square, Mr. Frohman intends producing more than one play in a season hereafter and he will also give extra performances of old comedies at his house. For next season it is likely that he will produce a modern comedy by Henry Guy Carleton.

HARRY ASKIN will assume control of the McCull Opera company next season, Alfred Joel will be treasurer and Madame Cottrell stage manager. The season has already been booked solid for forty weeks, and will probably open in this city for five weeks about August 1. Among the people already engaged are R. F. Cotton, Chauncy Olcott, Helen Bertram, Robert Dunbar, Charles Rysdale, Murphy and Turner, Annie Myers and Josie Knapp. The company will open with a production of *The Seven Snatches*, by Millicker, the English book being by Harry B. Smith. Arrangements have already been made for the company to fill the entire summer season in this city in 1891.

LUCILLE RUTLEDGE, late of The Stepping Stone company, will spend the Summer in the Catskills. Miss Rutledge claims to hold notes for over \$3,000 signed by Sydney Rosenfeld as a souvenir of The Stepping Stone engagement.

FRANK LAWTON, who has been one of the stars of the Hoytian drama for some time, showed his versatility last week by appearing as a whistling and bone soloist at Tony Pastor's Theatre. Next season he will go with the Sol Smith Russell company.

ROSSIE DOWING has re-engaged Thomas A. McKee as his manager for next season.

A DRAMATIC CYCLONE was played at Paterson and Hoboken last week under new management and was well received. H. Corson Clarke, Marguerite Fish and Ollie Archmere made hits in their respective roles. During the week of June 16 the company will play in Providence.

## THE NEW YORK DRAMATIC MIRROR.

### THE INTER-STATE BILL.

The text of Mr. Hansbrough's Inter-state Bill, introduced in the House of Representatives on May 13, is given below for the information of theatrical managers, and others who should be directly interested in its passage:

#### A BILL.

To amend section twenty-two of an act entitled "An act to regulate commerce," approved February fourth, eighteen hundred and eighty-seven, and as amended March second, eighteen hundred and eighty-nine.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That at the end of section twenty-two of an act entitled "An act to regulate commerce," approved February fourth, eighteen hundred and eighty-seven, and amended March second, eighteen hundred and eighty-nine, the following proviso be inserted:

Provided, That nothing in this act shall be construed to prohibit any common carrier from giving reduced rates of transportation and a permit to carry a weight of sample baggage in excess of the amount allowed the ordinary traveler to commercial travelers, whether employer or employee, who travel to sell merchandise for a wholesale business, taking orders from dealers for goods for subsequent delivery; and also to members of the theatrical profession.

This bill was read and referred to the Committee on Commerce. Mr. Hansbrough, speaking of the matter, in a letter to Manager Dunn, said: "Of course the bill is not framed as it is expected to be reported from the Committee, if it so reported. The idea was to get the matter speedily before the Committee, which, if it concludes to act, will doubtless report such a measure and will cover the question in a legal shape."

Our managers have been singularly backward in showing a disposition to embrace this practical opportunity of ridding themselves of the Inter-state burden. Indeed, they have done absolutely nothing to facilitate and aid Mr. Hansbrough's efforts in their behalf. The chance may never come again. All they are asked to do is to give the bill their hearty sanction and support, and take such action as will show the Committee on Commerce the need of its passage.

But they are doing nothing. Having wasted time, money and energy on a foolish effort last year to induce the Inter-state Commerce Committee to place an impossible construction on the law as it stands, they seem disposed to do nothing more to help themselves.

In case individual managers may be sufficiently awakened to the important nature of their duty, THE MIRROR gives a list of the Committee on Commerce of the House of Representatives in the hope that they will take the trouble to communicate with its members on the subject:

#### COMMITTEE ON COMMERCE.

Charles S. Baker, of New York; William E. Mason, of Illinois; Charles O'Neill, of Pennsylvania; John A. Andrew, of Kansas; Charles P. Wickham, of Ohio; T. H. B. Brown, of Virginia; John Lind, of Minnesota; Charles S. Randall, of Massachusetts; Henry Stockbridge, Jr., of Maryland; Joseph H. Sawyer, of Iowa; Felix Campbell, of New York; Horace G. Turner, of Georgia; James Phelan, of Tennessee; John R. O'Neill, of Indiana; Theodore S. Williams, of Louisiana; James P. Walker, of Missouri; Robert H. M. Davidson, of Florida.

This committee meets on Tuesdays and Fridays at 10 a. m.

#### A MISTAKE EXPLAINED.

We have received the following letter:

BOSTON TRANSCRIPT,  
(Editorial Department)  
Boston, May 27, 1890.

To the Editor of the Dramatic Mirror:  
Sir.—The article headed "Stereoscopic" in THE DRAMATIC MIRROR of May 20, purporting to give certain views held by the Transcript on the same subject on successive days, is a piece of unfounded malice that should be disavowed and apologized for in your next issue.

No issue of the Transcript was published May 11, that being Sunday, and this paper having no Sunday edition; and the matter quoted as having appeared on May 11 in this paper, nor anything like it either in letter or in spirit.

We trust that you have only been imposed on by some unscrupulous person, not being aware of any reason why you should entertain such a low spirit of the Boston Transcript. Very truly yours,

R. H. CLEMENT, Editor.

The Editor of the Transcript exceeds the limits of his knowledge when he states that the publication in question is "a piece of unfounded malice," for the simple reason that no malice was involved. With the exception of this error, we are glad of the opportunity to publish the correction he makes, and explain how the mistake came about.

THE MIRROR supplements its regular exchange list by employing the service of the National Press Intelligence Company, a clipping-agency which enjoys merited success and whose usefulness we have frequently found occasion to commend. The article which Mr. Clement repudiated was sent to us by this usually reliable concern, duly credited to the Transcript of May 11.

Accepting it in good faith, we republished it in the same spirit, not knowing that the credit was false. We have requested the National Press people to explain the mistake they made and which led us into an unintentional misrepresentation of the Transcript, but we have not yet heard from them on the subject.

Under the circumstances, we hasten to make the *amende honorable*, and assure the Transcript's editor that we regret the blunder, which, after all, was not so much ours as our clipping agent's.

LINCOLN WAGENHALS has been engaged by Matthews and Smyth for The Burglar company, and has gone to Columbus, O., for the summer.

### INTERESTING COMMUNICATIONS.

#### MR. HELMER'S REJOINDER.

NEW YORK, June 2, 1890.

To the Editor of *The Dramatic Mirror*:

Sir.—Permit me to ask Mr. Buckland, through the columns of THE MIRROR, since when it has become "good form" to descend to personal abuse and vituperation as answer for pointed argument?

Mr. Buckland forcibly reminds me of the old lawyer who gave a neophyte points. "When you have a poor case, or no case at all, always abuse the lawyer for the opposition." In his pointed rejoinder, he refers to me as "a wigmaker of the town, with apparently questionable motives," who "takes occasion to attack and misrepresent" him. To this I reply that I have not attacked or misrepresented him at all; I have attacked some of his statements, which I have correctly quoted and to which, according to my knowledge, I have replied.

How can I have misrepresented the gentleman when he admits that I say "exactly" what he wished to "convey," and that I "point" his "idea?"

Mr. Lewis Morrison, in his play bills last season, referred to his impersonation of Faust as having been represented over three thousand times, which certainly covers a longer period of time than Mr. Buckland claims for himself. At any rate, I would not dispute that point. I merely wish to affirm that I had no personal animus against Mr. Buckland, and I have not now; if he thinks otherwise he is welcome to his thoughts, but he is wronging me all the same. He stands in no wise in my light, and I could not accept his *professorial* if it were offered to me. At the same time I congratulate him on the felicitous way he "catches on" to a good expression. Having had occasion to refer to "the whole gamut of make-up" he carries the subject further and ingeniously refers to "gamuts" twice in the two successive paragraphs, following my humble, single "gamut" by more imposing plurals, I wonder if he ever before, in his lectures to his classes, referred to "gamuts"? 'Twould be interesting to know.

His confession, that he has read all the text-books on make-up once, is decidedly refreshing when coupled with the slurring remark, "they are not in my library." As the author of one of them I may be permitted the expression of great satisfaction upon hearing from old and experienced actors that they have received many valuable hints they never thought of before, simply by perusing my book. As I have no proprietary right whatever in the work it is all the same to me whether it is sold in large or small quantities, but this much I know, and others know it too: After perusing it, where before my services were required, the people help themselves and claim that they succeed capably in making up.

From the way in which he speaks, one would suppose that the make-up was an unknown art and just discovered by Mr. Buckland. I would further ask him, how is it that there have been such capital make-ups on the American stage long before anybody ever heard of him? The more I study the few obtuse and very obscure points which are presented, the more I come to the conclusion that they are a "string of glittering generalities," just as applicable to decoration *a fresco* or landscape gardening as to the make-up. Mr. Buckland, indeed, pays me a very high compliment in admitting that I "pointed" his idea. He merely made a statement which I have challenged and still challenge, and if I have succeeded in making a "point"—scored on a pointless statement (for there is not a single "idea" involved in the whole hotchpotch of disjointed thoughts composing both his original article in the *Herald*, which I enclose, and his reply in THE MIRROR) if I have supplied a "point," I am indeed proud of the achievement. But, lest Mr. Buckland should think that I lack the analytical power to criticize "the few ideas" (men who have ideas, dear fellow, are geniuses, but I again repeat that I see none in anything you have said) I will now review and refute a few fallacies presented. Perhaps after I am through with my work Mr. Buckland will again step in like a pirate and claim that I merely "pointed his idea." Ideas that need pointing have no business in the curriculum of a teacher.

Mr. Buckland in his opening sentence made a broad assertion, involving the whole profession. He did not qualify it—hence my objection. The text-books, if they are any good at all, teach the art in a systematic manner. Has not Mr. Buckland drawn his information from some of them?

After a fulsome preamble of self-laudation occurs the following oracular sentence: "The changes which the face is capable of by a skilful make-up are infinite." Infinite—when the greatest artists of every age and every great living artist in any line, have painfully felt, and do feel, the cramping limitations of every art. The poet, the painter, the sculptor and the conscientious vocalist feel their cramping and stifling influences at every step; but here comes one of the anointed apostles of snobdom, with his self-assertive *ipse dixit*, contradicting all experiences of the past and present. To prove this assertion false, which is pointed by the statement that "there is no reason why a person with regular features cannot make himself look like any one he wishes to resemble," I have only to call the reader's attention to the fact that according to this sapient (?) postulate it would not cost Mr. Booth any effort to visually portray Falstaff, nor would the late Mr. C. B. Bishop have had any trouble to represent the "lean and hungry Cassius." When I commended Mr. Joseph Jefferson's epigram, I welcomed it as the cooling draught in a desert's oasis; as something original; I had not looked up what I have written heretofore, memorizing being out of my line, just as much as improvising is in it; but now I find that in less felicitous language I also have taught the same idea.

On page 10 of "Heuler's Actors' Make-up,"

Book" (so christened by the publisher) occurs this passage:

"Most make-ups are spoiled, not so much by what is neglected to be done as by that which is overdone. Let the reader and student well ponder this truth. As a rule, the make-ups of the greatest and most successful actors are marvels of art, shining by their simplicity of treatment, rather than by the liberal use of paint and powder. It is always safe to admonish all students to use these helps little, but well. While we have indicated all the methods by which a full face may be made to look thin and a thin one to look full, we nevertheless believe that a good character mask can best be made up if the personator corresponds somewhat in figure and build to the character he is about to assume."

Which side, I ask you now, Mr. Buckland, do you believe in—your theory of "infinite changes" or my more cautiously announced statement of the limited scope?

It is honest to invite people to go on to a very thin crust of ice by affirming it to be strong enough to sustain their weight? Or is it not rather the province of the true teacher to put out danger-signals here and there to caution the impulsive?

Regarding the effect of light on the stage make-up, Mr. Buckland says: "These canaries are essential in order to get the effect of the make-up, as it is the footlights that give this effect on the stage." He does not show nor say anything about the position of the "lights," nor what effect he wishes to produce, and if Mr. Horace Lingard were still giving his famous impersonation of Fuddlebrain, I would urge him to incorporate the above-quoted sentence in Mr. F.'s highly lucid and edifying speech.

The sentence which follows, if not true, is at least intelligible. It is to this effect: "In our make-up we must counteract the effect of the light from below, which reverses the shadows of the face, a condition of lighting not found in nature."

Objected to as a misstatement. The footlights on the stage are designed to correspond to the reflected light from the ground or floor. The light from the flies overhead and from the sides of the stage should always predominate, and never should the lights be so managed as to cause the shadows of the face to be reversed. Wherever and whenever they are so reversed the machinist in charge of the lighting apparatus is at fault and should be taken to task. On page 22 of my aforementioned work occurs this passage:

The footlights, and also the lights from the flies overhead, render it necessary to make up under conditions which enable the artist to see himself, and to judge of effects, in the looking-glass in his dressing-room, precisely as the audience will see and judge him on the stage in the play. To effect this there should be two lights at each side of the glass, one each at about a foot and a half from the floor, and also one each about six feet from the floor. Wit out this precautionary measure no artist can be exactly certain of the effects in his make-up. This information was imparted to me several years ago by the late Charles Peichler, who had experienced great difficulty in his make-up while lessee and manager at the London Lyceum, until he hit upon the above satisfactory arrangement of the lights in his dressing-room.

Which one of us two, Mr. Buckland, in your opinion, makes the truest statement?

As I cannot expect to occupy THE MIRROR's valuable space *a dissertation*, I leave it with the Editor, whom you have chosen as umpire, to decide, if he considers our "battle of the pygmies" of sufficient importance to allow me sufficient space to "consider" the rest of your postulates. I am more than fully prepared to meet you on nearly every technical statement you have made and to take the affirmative to your negative or the negative to your affirmative, as may happen. Had I known that you were not the author of the poisonous *formulae* I would not have taken the trouble to write a line, but since in your "reply" to THE MIRROR you have gone out of your way to belittle both myself and my motives, I have really taken the trouble to show you how little you know on the subject under discussion.

Take my disinterested parting advice to first become acquainted with your opponent's ability or the want of it before you blindly pitch in. At any rate, if you have any other communication to make for the benefit of "a wigmaker of the town," I beg of you to use better English. In this matter the said individual is rather picarene.

Pity him, each man's son and daughter.

Resuscitate me of "omniscient."

Respectfully yours,

N. HELMER.

#### SEVERAL PERTINENT POINTS.

NEW YORK, June 2, 1890.

To the Editor of *The Dramatic Mirror*:

Sir.—My time for literary pursuits is somewhat limited, and I have had opportunity to read only a portion of the ably written articles on "The Tricks of the Trade," "Realism," etc., justly preserved in THE MIRROR QUARTERLY (which, I would say *en passant*, I wish all success). Coming in competition with so many bright minds, I almost hesitate to speak on the subject, but perhaps there may be an idea which is useful or new in what I write that may be used by you as an aid to elevate the stage. I have so many opportunities to be a "looker-on" at so many and such varied performances that I cannot but see a great deal, and I feel constrained to say something of what I have seen.

I should be loath to believe that the stage was degenerating, particularly at this time when, as never before, the entire community is interested in things theatrical. But, unfortunately, public opinion has been shaped, or I might better say warped, by certain managers who are in the business merely as "merchants," caring only for the profit in dollars, and dealing in such entertainments as they can buy cheap and sell dear, employing any talent (?) they can get at a low price, so long as it will pass muster. Sad to say, a very low order of talent will pass muster, and the warping of public opinion above mentioned, with a large majority, horseplay passes for acting and they are satisfied because it makes them laugh.

How shall we who love art for its own sake remedy this? By taking the "false twist" out of the public opinion. Already have the masses made giant strides toward the appreciation of true art. Let us continue the education. Every manager and artist is interested in it. Why? Because, in addition to

the honor, it will eventually pay, for when the time comes that the public demands artistic excellence, the manager who caters to the demand will fill his house and the artists of true talent will get long engagements and command compensation commensurate with their abilities.

Mr. Boucicault says the drama is not to be an exact reproduction of nature. No; but as we "make-up" in exaggeration of nature to appear natural in spite of the glare of the footlights so I believe that acting, to be truly artistic, should just that much be exaggerated that it will appear natural in spite of, or rather in harmony with the surroundings. So, too, of scenery and stage settings, the exaggerated artificial will almost always appear to better advantage than the real, for the real is cast into the shade by its artificial surroundings and has no "high lights" to compete with. By giving sufficient time and study to all these details we should produce artistically "real" pictures.

As to the acting, without wishing to criticise, I think that many really good actors and actresses could—use a vulgarism—get points from their imitators, the amateurs, who, as a rule, study "the whole book," and get thereby a better idea of the part they are impersonating in its relative bearing on the other characters in the plot. The amateurs also are obliged to act in plays not written especially for them and consequently are obliged to "put themselves in the place" of the character they assume, and it is astonishing how well some of them succeed just because they forget their individuality in the part they attempt to portray. This, I believe, is real acting.

CHARLES E. MILLS.

#### HE DOESN'T WANT TO BE PERFECT.

NEW YORK, May 29, 1890.

To the Editor of *The Dramatic Mirror*:  
Sir.—Now that it's getting to be the fashion to look for my blunders, if my critics don't soon find something of more importance than they have found as yet I shall begin to be alarmed. I don't want to be too nearly perfect for this world yet awhile. I would not for awhile yet swap a certainty for an uncertainty. Truly yours,

ALFRED AVRES.

#### COMMENT.

*Albany Times.*

A paragraph going the rounds of the press to the effect that the theatre managers in New York city have agreed to have "The Star Spangled Banner" played by their respective orchestras at the termination of each night's performances. This report has brought forth editorials and correspondence in various quarters, approving of the recognition of that fine air as the national anthem. Most people seem pleased with it, and it is considered to be an appropriate moment for fixing its status, just now, when there is an agitation going on for the flying of the American flag on the schoolhouses of almost every American when he sees the national banner floating in the wind. One observation which has been made strike us as of much force, namely, that "The Star Spangled Banner" should at once replace and efface among the tune of "God Save the Queen," which so often greets our ears at public gatherings, and which is surely not congenial. It is called "America" on the programmes, and it is intended to be dispensed under that title, but it is simply "God Save the Queen," and it has neither a welcome nor a fitting sound. It used to be called "God Save the King," and was played by military bands upon our soil in the days of King George III. When the British army finally evacuated New York in November, 1783, it was the last tune heard as the red coats were filing into their transports ships to leave our land forever. It was then unheard and unknown in the United States for half a century, until somebody with loyal instincts revived it and called it "America: a National Hymn." In ignorance of its offensive history, Americans have since suffered it to be played on public occasions, although it is an offense against good taste and patriotism which ought to be rebuked. Let it be known, then, that the American anthem and national hymn is not "God Save the King" or "Queen," or royal humbuggs of any sort, but the grand and harmonious air belonging to the noble verse written by Francis S. Key, when a prisoner on board a British ship during the bombardment of Fort McHenry. Long may it wave!

*Rochester Morning Herald.*

THE DRAMATIC MIRROR has received any number of complimentary notices for its national anthem movement. Theatrical managers are responding willingly, and "The Star Spangled Banner" is being played in nearly every theatre in the country at the close of the performance.

*Cincinnati Enquirer.*

The patriotic custom of closing all theatrical performances with "The Star Spangled Banner" has been inaugurated all over the United States. The orchestra at the Grand played the national air on Sunday and last night, and it will be heard after the curtain falls upon every performance in the future.

FRED STINSON denies the paragraph now going around that he will resign the management next season of A Drop of Poison in which Mary Shaw is starring. Mr. Stinson will continue to manage Miss Shaw, while directing the tour of Julia Marlowe. It is probable that he will also control a third attraction.

ERNEST TABERTON, who was last season with Stuart Robson, has been engaged by the Kendals for next season. He sailed for Europe on Saturday.

GABRIELLE DU SAULD wishes it to be understood that the Bootes' Baby company recently started on the road is in no way connected with her organization. Miss du Sault is busy preparing for her coming production of The Lion and the Lamb.

CAPTAIN HOOKER got off lightly with forfeiture of a month's pay and transfer from the pleasures of police life in Harlem to

## THE NEW YORK DRAMATIC MIRROR.

### THE ACTRESSES' CORNER.

#### MUSIC.

This to those who "do not play at all, and have no ear for music."

Most of us had the elements of music banded into us in our youth: "scales and exercises," and sonatas and prayers without words, and many of us, as soon as possible, carried out the deep-dyed oaths taken during the hours of compulsory "practice" and quit music decisively and "forever," living for quite a time after our declaration and establishment of independence, under the impression that we "hated music."

That's all nonsense. Nobody hates music. The ordinary healthy child hates being glued to a piano stool, that's all.

Some day you will drop into an organ recital and think yourself in heaven. By then you realize that to be ignorant of music is to be often stupid and inadequate, especially on the stage. A "double" to play is a nuisance; oftentimes, too, you miss a part because you haven't nerve or knowledge to handle the piano.

Of course you have no musical "talent" else it would have spontaneously evinced itself long ago. Mozart rattled a symphony on his rattle; Wagner's first cry was a full chord in G; little Hoffman recognized a piano before he knew his mother. You? All you ever did was to set the clock ahead during practice hour.

Now, however you *must* learn to play.

You will be deathly stupid about recalling what you knew of reading music, and very slow at reading. You will memorize slowly, and be afflicted with chills and mental panic when you try to play. Striking a discord sets you hopelessly adrift, and if you stop to smile in the middle "The Shepherd Boy" you have to begin over or quit. This is discouraging. A teacher is no good. He either advises more scales and practice in reading, or he sits and plays nocturnes to you and tells you all about how lovely you are.

You realize you must go it alone, learn to "make chords," "do accompaniments," "improvise," and "get out tunes." To one without musical ability this seems as easy as skirt-dancing to a lobster.

Downright, dogged hard work, backed by ordinary intelligence, is always a good substitute for "talent."

This, too, for your comfort: People who can "play anything" were not "born so." They were born with a taste which directed their attention to music, and a desire to gratify their taste spurred them to industry application and patient effort. Industry, application and patient effort are open to you, too—it was all delight to them, it's drudgery to you; but it will accomplish something.

If you give the piano every moment you can, sit hours forcing the keys into harmonious combinations, if, when you listen to the orchestra, you learn—what mere instinct never taught you—to hear *all* the instruments, to see how the air is supported and helped by other harmonies, which still keep distinct; if you learn a "piece" and then patiently dissect the chords, change the notes around to make new harmonious combinations, if you do all this doggedly, constantly, steadily, there will be result, though your industry is inspired by sullen consciousness of your stupidity instead of God-given taste and divine musical instinct.

The scales are easily picked out—C, D, E, F, G, A, B, C, and back. If you begin on D, you will find you need two black notes. E calls for four black notes. Get out all the scales you can find and get sure of the black notes for each key. The "key" is the first note of any scale, I believe.

This done, experiment in the key of C, because that has no black notes and seems easier.

You find C and E "go together," and that the effect is improved by adding G.

C, E, G—a chord!—starts on the first note of the scale and uses the third note and fifth note beside. You find more chords of three notes in the C scale.

Presently you will discover that the most important of the chords you find seem to be that first one of C, E, G, the one—starting on the first note of the scale, F, A, C, and the one starting on the fifth note of G, B, D.

Gradually, while it seems as if the truths of eternity were roaring in your brain, you will perceive that you can strike C, E, G, hold on to C, change the other fingers to F and A, and then that you will have C, F, A, the chord on the fourth note, though not in order. These chords change from one to another in a satisfying way.

Next, you will find that if you hold on to the G in the first chord you can move your other fingers down to D and B and you will have B, D, G, the notes of the chord on the fifth note of the scale; though not in order these two chords also change from one to another satisfactorily.

Then you try doing all three. Start with first chord C, E, G, change to C, F, A, come back to C, E, G, change to B, D, G, and end with C, E, G, and you have accomplished a combination which is soul-satisfying and seems a real musical achievement.

Go through it for a couple of weeks or so till your hand gets used to making the changes. By this time you discover that you change "satisfactorily" from one chord to another by keeping a note of the chord you leave which is also an essential note of the chord you go to.

This is an exciting and valuable discovery. You will later observe that the note you hold common in both chords seems to be the dominating tone in each chord—and you realize that you have cracked the great secret of changing from one chord to another harmoniously.

Now try in other keys. The black notes will seem erratic and misleading at first, but your hand being trained to change in C, from first to fourth back to first, then to fifth and then to first again will soon find the same moves in other scales and the harmony resultant will be equally satisfactory.

You can always verify the chords by picking them out in their regular order. As for me, I wrote them out, wept, prayed, swore, gave up, tried again and took three months—bye-and-bye, it comes easy.

When you are so far the worst is over.

You can begin to put these chords to use. You will find how one key sort of goes into another by working the common tone idea.

You will discover which keys most easily change into each other, etc. Presently your fingers begin to get some sense and to strike the right notes of themselves. Then your ear learns to demand certain tones and your fingers get smart enough to find the tones called for; then you can make a half way bluff at getting out "tunes" and improvising very, very simply, or putting chords to an air.

About here you will sort of stop. Talent is needed, I suppose, for higher flights. Still, without it you have accomplished enough not to be scared to death if you need to "do something on the piano" in the next piece.

Oh, you lucky folks who have music in your souls and at your finger tips, don't laugh at us stupids! See how hard we have to work and how easily you leave us behind, after all!

POLLY.

#### THE RUDIMENTS.

The other day, when I said that the Amaranths did more mispronouncing in one evening than is done by one of our better professional companies in six evenings, I did them an injustice for which I hasten to apologize.

As I go again to the theatre, in some measure at least, for the purpose of noting orthographic slips—and orthographic ignorance—in even our best companies, I generally find at the least one or two persons whose pronunciation of English greatly needs mending.

For instance, I went to see The Millionaire not long ago, and although I did not remain after the first act—owing to the distinctive character of the music between the first and the second acts—I noted up less than thirteen departures from good usage in the pronunciation of the players.

Of these thirteen words, three were mispronounced by my learned friend, Mr. F. F. Mackay. These three words were *terms*, *disturb* and *uncertain*. Now the *e* of *term* and *uncertain* and the *u* of *disturb* are precisely alike when properly sounded, and when properly sounded they are not like the *u* in *hurry* or the *e* in *ferry*; but like the *e* in *fern* and the *u* in *murky*. Whether Mr. Mackay makes this sound properly when he meets with it in the other two vowels, *i* and *o*, that often have it, I do not remember, if I have ever noticed. Certain it is that neither the pronunciation of Mr. Mackay nor of any one else will pass muster if this sound is not recognized.

The worst pronouncer in the cast of The Millionaire was Mr. J. P. Connelly. Mr. Connelly can mis-sound almost as many letters in a given length of time as Mr. Harry Meredith can. For example, these two artists say habitually *service*, *furst*, *bravust*, *innocence*, and so on and on.

No matter how accomplished an actor may be in other respects he will appear crude in proportion as his pronunciation is at variance with refined usage.

Mr. Frank E. Jamison is never correct. It would seem, in pronouncing such words as *world*, *word*, etc.

Mr. Sully misplaces the accent in pronouncing the word *interested*. The first is the accented syllable, not the third.

Mr. Frank Allen in a seeming endeavor to be either distinct or correct makes far too much of the first syllable of *contractor*. The *o* is not the *o* of *on*, *ou*, but the *o* of *confine*, *confer*. The sounding of obscure *o* too distinctly always makes one's utterance sound pedantic, than which no fault is worse.

Mr. Mat Arnold misplaces the accent of the word *deficit*. The word is *def-i-cit*, not *de-ficit*.

Mr. Vanderfelt persists in making the *i* long in *reptile*. Of thirteen authorities I have within consulting distance only two, Jameson and Craig, make the *i* long in *reptile*. In the pronouncing of many of the words that end in *ise* or *ile* individual taste may be allowed to govern, but by no means in the pronounc-

ing of all of them. The long *i* in some of these words, *mercantile*, *juvenile* and *reptile* for example, is very displeasing, especially to the American ear, for with us the long *i* in these words is rarely heard from the lips of any one, and is never heard from the lips of careful speakers.

Mr. Wilton Lackaye's way of dividing the word *finance* would seem to be a way of his own. Mr. Lackaye makes the first syllable of the first three letters whereas the dictionaries, so far as I know, make the first syllable of the first two letters. The accent, of course, is on the second syllable and the *i* is barely touched.

I saw The Stepping Stone for the second time and strange as it will seem to many persons and especially to some of the critics, it interested me from beginning to end. The Stepping Stone, in my judgment, is the strongest play Mr. Rosenfeld ever has written or ever has had any hand in writing. My acquaintances, almost without exception, are just stupid enough to like it. The only exception I think of at the moment is one of my pupils—a young woman from the West that has not yet been in the Metropolis long enough to get the hayseed out of her flaxen hair.

Mr. W. F. Clifton's personation of Thurman Noyes would be much more pleasing if his pronunciation conformed more nearly to what is accounted good usage. In the course of the evening Mr. Clifton's sinfulness appeared in a goodly number of words. For example, he accents the third instead of the first syllable of *legislature*, and the *s* in such words as *infrudent*, *delusion*, etc., etc., etc., he often pronounces very like long *oo*.

If Mr. Harry Mills will consult his dictionary, he will find that the first, not the second, is the accented syllable of *ordeal*.

Miss Ida Waterman was another member of the Stepping-Stone cast that occasionally mis-sounded the vowels. For example the *ent* in *excellently* and *ailment* she pronounced *unt*, which, I am sure, she doesn't need to be reminded is contrary to all authority.

I would call Miss Marion Russell's attention to the fact that the authority for making the *o* of *process* long is hardly worth considering.

If Mr. Howell Hansel has any authority for making the *o* of *extol* long, I don't know where to find it.

Miss Louise Balfé, whose pronunciation of English is, probably, less vulnerable to criticism than is that of any other member of the Stepping-Stone cast, and is remarkably good, errs in making the *th* in *truths* soft. Its sound does not change in the plural.

It is amazing, at least it amazes me, to see so many persons on the stage whose pride in their profession is not sufficient to prompt them to learn even to pronounce well.

ALFRED AVRES.

#### HEARTY APPROVAL.

It is gratifying to reflect that among the scores of American newspapers that have stated their views editorially on the subject of the national anthem in our theatres all but two have given the patriotic custom their hearty approval. One of the conspicuous exceptions is the Chicago Post, which curled itself into this sneer, the other day: "New Yorkers are objecting to the playing of 'The Star Spangled Banner' at the close of theatrical performances. The managers should introduce 'God Save the Queen' as a compromise. It would certainly please New Yorkers." One must go to Chicago for this sort of news. No objections to the custom have been heard in this community; on the contrary, it has been adopted with unanimous approval. Fortunately the Chicagoans have a more veracious and patriotic chronicle than the Post. It is named the Tribune and it says this on the subject of the anthem: "It is in the nature of an educator. We need more Americanism. The flag in the public schools is in that line. Let us hear more of 'The Star Spangled Banner,' 'Hail Columbia,' and 'Yankee Doodle' in our places of amusement."

#### MATTERS OF FACT.

W. S. Cleveland has issued a call for all people in this country and in Europe who have been engaged for the several Cleveland Minstrel companies which will go out next season to send their permanent addresses together with measurements for costumes, etc., to W. S. Cleveland, care Courier Co., Buffalo, N. Y. Mr. Cleveland, in a circular, brands as a forgery some dodgers and a postal card, purporting to be signed by Haverly-Cleveland, and circulated in the South. The name of Haverly will not be connected with the first company which Mr. Cleveland will send South, as Cleveland's Magnificent Minstrels will be the first organization that will tour the South next season.

Manager George R. Haycock, of the Temple Opera, Duluth, Minn., announces that all contracts made for the above house after Dec. 1, 1890, will be played in the opera house now in course of erection in that city. Mr. Haycock requests all parties who have made contracts with him to write to him and have the contracts renewed.

Frank Holland, leading, is at liberty for next season.

Lon Stevens, character and comedy, late with Charity Ball, is at liberty.

All communications for Marie Hubert Frohman should be addressed to her business manager, W. N. Lawrence, Frohman offices, 19 East Twenty-eighth Street, New York.

Josephine Laurens, who in private life is Mrs. Walter Lennox, Jr., will henceforth be known under her marital name of Josephine Laurens Lennox. She is now at liberty.

H. W. Storm has been re-engaged with Fred Wards for next season. Mr. Storm will spend the Summer at Scranton, Pa.

Thomas Moegan, character actor and comedian, who was with Little's World company last season, is now at liberty.

Frederick Pitman, heavies and first old men, and Ivy Darby, heavy leads and first old women, are at liberty.

Frank Mordaunt is at liberty.

Wall's American Amusement Agency is reported to be doing such a large business that Mr. Wall finds it necessary to have a partner to look after some of the growing important interests of this enterprise. There is a good opening for an energetic manager to join Mr. Wall in his Agency.

Rosa Rand is at liberty.

Managers Allen and Atchison are building a new opera house at Salem, Ohio, to be opened next season.

T. H. Winnett has secured Inshawogue from W. J. Florence, who is going to revise several of the scenes in the play. He will provide the piece with new scenery and a company of which Charlotte Winnett will be a member. There will be a real waterfall among the features of the production. The season will open about Sept. 1.

Manager Jacob Litt has the week of July 7 open at the Bijou Opera House, Milwaukee. This is the week of the World's Convention of the Knights of Pythias at Milwaukee.

W. J. Chappell, Great Bend, Pa., is booking the time (the week stands only) for Elmer E. Vance's spectacular comedy, The Limited Mail.

Bristow Aldridge, manager of Aldridge and Rich's Wages of Sin, reports that he has closed a moderately successful season with that company. Mr. Aldridge is at liberty for next season.

Frank Jones has a new comedy drama written expressly for him by Charles H. Fleming, entitled Our Country Cousin, which he will present with his widely-known Si Perkins from Pughtown during next season his sixth consecutive one in the latter piece. E. E. Blasdell, business manager, care Klaw and Erlanger, is booking the time.

Manager M. E. Simpson, of the Elmwood Opera House, South Framingham, Mass., announces that all contracts made by W. H. Trowbridge for this house hold good. Mr. Simpson wants a first-class attraction to open the Elmwood during the first week in August.

Managers Shaw and Delano have just concluded the purchase of the lease of H. C. Miner's Grand Theatre, Detroit, which will hereafter be known as the Lyceum Theatre. During the Summer this fine house will be redecorated and thoroughly overhauled. First-class attractions only will be played at standard prices. On and after June 4, the time will be booked by C. A. Shaw, 30 Union Square, New York.

Charles E. Flower, who acted as chairman at the recent meeting of the trustees of Shakespeare's birthplace, has made a present of \$5,000 to the Shakespeare Memorial Library Fund.

1890

1891

## HEARTBOUND

By HAROLD BUSHEA and JAMES KELLY.

A Drama Founded on Facts. Pronounced by competent critics to be the strongest production of the age.

For OPEN TIME address

**HAROLD BUSHEA,**

Care nimus office.

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**ARMORY HALL**, on second floor, connecting with first floor. Capacity of theatre, 600 by 25 feet. Ceiling richly arched and 25 feet high.

## IN OTHER CITIES.

## PHILADELPHIA.

The only important event of the week ending May 31 was the first production of Richard Stahl's new opera, *The Sea King*. The initial presentation of this work took place at the Chestnut Street Theatre by the William J. Gilmore Opera co. It made a very marked impression and received extremely favorable comment from both press and public.

The audience upon the opening night was very large and at times very enthusiastic. This was especially gratifying from the fact that Manager Gilmore was resolved that the opera should stand or fall upon its merits, and having made his preliminary announcements, he invited the public to come up and buy tickets, and gave out no free passes, except those for the regular press seats. Thus being only a money house, there was no clique, and the work could be judged upon its merits by the applause which it evoked. Thus also could its shortcomings be discovered; facilitating those necessary changes to which all new works must be subjected.

The new opera is certainly an excellent work, the libretto being fully equal to the average and the music entitled to high rank within its class and school.

The scene of the opera is laid in Spain, the period being the thirteenth century. The story told as briefly as possible is as follows: Don Bamboula, the ruler of an obscure province, is extremely anxious to obtain an heir and thus prevent the title to his dukedom from going to his niece Dolores. He is, however, so ill-fated that he cannot induce any of the court ladies to marry him. He, therefore, goes with his courtiers, ostensibly upon a hunting trip, but comes to the sea-coast, near which is situated a small village, in order to obtain a wife from among the peasant girls.

There is in this neighborhood a legend concerning a personage known as the Sea King, who is said to visit this portion of the coast once each year for the purpose of carrying off one of the village maidens. The peasant accord to him certain supernatural powers, among which is the ability to confer physical beauty. The Sea King is in reality Mateo de Querendo, the nephew of Don Bamboula, and the rightful heir to the dukedom which his homely highness has usurped.

Mateo, whose father had been put to death, fled from the court and at the period of our story had become the captain of a band of smugglers. He comes to the coast during the stay of Don Bamboula and his party, and meeting with Dolores falls in love with her, kindling in her heart a kindred flame. The homely Duke selects a village maiden, Rosita, who is willing to accept his hand provided he will avail himself of the Sea King's power and become more beautiful.

Don Bamboula, having heard of the Sea King's alleged beauty-dispensing power, applies to him for a beautifying talisman, which Mateo, to further his intentions, bestows upon him, receiving as the price the promise of Dolores' hand. Don Bamboula, however, intends that Dolores shall wed Pedrillo, a wealthy young nobleman, and Mateo, discovering his treachery, arises upon the Duke and all his train and carries them off to his stronghold, the arrival of the Sea King's ship and the embarkation making the striking finale of Act I.

The scene of the second act is the Grotto of the Sea King, where Mateo holds as prisoners the Duke and his courtiers, and improves the opportunity by making love to Dolores. Don Bamboula picks up courage and announces that Dolores shall marry only one of noble birth, whereupon Mateo reveals his identity, thereby exciting the Duke's alarm and causing him to secretly dispatch his favorite page Miguel with orders to bring his troops to his rescue. Upon the arrival of the soldiers the smugglers are overpowered, and Don Bamboula returns to his home, bearing with him the Sea King as a prisoner.

The third act shows the palace of the Duke, in the dungeon of which Mateo is still confined. Preparations are being made for the marriage of Don Bamboula and Rosita, and also of Pedrillo and Dolores. Miguel, the page, is, however, the devoted friend of the persecuted lovers, and induces the whimsical Duke to have the double wedding celebrated *en masse*. The page therupon releases Mateo and brings the lovers together, and when the marriage ceremony is performed he manages, by means of the music, to so juggle with the contracting parties, that the Sea King wins Dolores. Don Bamboula finds himself seated to his own snare page Miguel, and Pedrillo secures Rosita, with whom he had already fallen in love. Olma, a former friend of the Duke's, falling to the lot of Pedro, a close attendant upon the Duke. Don Bamboula, whose looks have not in the least improved, submits to the inevitable, acknowledges Mateo as his nephew and legitimate heir, and is allowed by the Sea King to continue his reign during the term of his natural life, upon the condition that he will never again endeavor to obtain a wife.

This is a clever story and capable of much embellishment, which has, indeed, been bestowed upon it with lavish hand. The music of the opera is, for the most part, charming. It is melodic without being at all commonplace, being in fact skillful and of an order of merit that is extremely rare.

Mr. Stahl is a composer of the Viennese school, a school which indulges in some rather florid scoring, and which seems to prefer ornament rather than subtlety, but which, however, has furnished much captivating music, which, while it may not meet the requirements of musical students, appeals with such force to popular fancy, and which is very pleasing to the ear without being bewildering to the understanding. Such is the music which Mr. Stahl has written for this his latest opera, which ranks, however, so high in its class that it will, doubtless, command the respect of the student, while it is sure to meet with popular approval.

The score was somewhat marred by the too frequent recurrence of the waltz movement, which produced monotony and even caused much of the music to seem reminiscent, simply by reason of the constant employment of this most familiar movement. Much of this sort of writing was employed without sufficient reason, and in fact improperly, for arias which began in entirely different measure ended in the oft-recurring waltz. As the work needed curtailment on account of Mr. Stahl's prolixity in the matter of musical equipment, these slight blemishes were promptly removed after the first performance, without the least detriment to the score either considered in part or as a harmonious whole; and consequently the entire work gained greatly in dignity and effectiveness. It may now safely challenge criticism, and should the verdict of the critics be adverse, it may with confidence appeal to that court of final resort, public opinion, where it will be sure to receive reversal of any damaging judgment.

The opera has been mounted in a style that is simply superb. The costumes, made from original designs of C. de Grimm, are marvels of beauty and of artistic skill, and have been made thoroughly effective by the use of costly stuffs. Nothing equal to them has ever been seen here, and they evoke a remarkable amount of comment. The settings for the three acts are also very handsome. The first set, which was painted by Homer P. Emerson, shows the ruins of an old castle upon the Spanish coast, and is one of the most beautiful exteriors ever shown upon the stage here. The settings of the second and third acts, showing respectively the Grotto of the Sea King and a royal palace interior, were painted by Messrs. Maeder and Schaeffer, and are extremely handsome. Costumes and scenery combined furnish some of the most beautiful stage pictures ever seen, and night after night they are greeted by rounds of applause.

The co. is of unusual strength. The chorus has been well selected and thoroughly drilled. The principals in the cast are Laura Clement, Annie Myers, Lena Merville, Augusta Roche, Hubert Will, Edwin Stevens, J. C. Miron and Thomas H. Purse. They all do well, and while I do not desire to make any individual distinction it is necessary to speak of Mr. Stevens, because upon the rendering of his role, that of Don Bamboula, the success of the opera largely depends. It would be difficult to commend him too highly. His performance is thoroughly artistic and extremely delicate. He is refined and even dainty in his humor and while he indulges in no horseplay nor buffoonery, he has made a most pronounced hit. He has carefully studied his role and discovered the best method of treating it, for while it is a strong part it requires just that delicate handling which he bestows upon it, and in the hands of a less artistic performer not only would the part suffer, but the entire opera would be endangered. The production is the talk of the town and the business is growing nightly. A number of managers and newspaper people came over from New York to witness the first performance and carried away excellent impressions.

Mr. Stahl leads the vocal and instrumental forces, and the production was made under the supervision and direction of Mr. L. Ottomeyer, who is entitled to much credit for his conscientious work. Mr. Charles H. Yale manages the co., and as usual does it very thoroughly. Miss Annie Myers was accorded a very hearty reception upon the opening night, and Mr. Stahl and Mr. Gilmore were called before the curtain and received with rounds of applause. Mr. Stahl and Mr. Webster C. Fulton are responsible for the book. The opera is booked here for a four weeks' run, after which it will probably go to New York as a Summer attraction at one of the leading houses.

The new opera *Amina, or The Shah's Bride*, has been unfortunate at the Broad Street Theatre. It received a great deal of praise from the critics, but it was evidently not strong enough for the public, for it has played to light business. It was, as I have said, not without merit, but in all respects it was amateurish and it was apparent from the start that it was not destined for a long life. It will remain another week.

Bartholomew's Equine Paradox had a successful second week at the Grand Opera House. The Summer opera season begins June 2. Heinrich's American Opera co. will be the attraction.

At the National Theatre The Paymaster played to very large business. John L. Sullivan is with the co. McCarthy's Mishaps week of 2.

Walter S. Sanford in Under the Lash played to moderate business only at the Standard Theatre.

An Irish drama entitled The Rebel Chief played to rather light business at the Lyceum Theatre. Burr Oaks week of 2.

A Bunch of Keys played to fair business only at the Continental Theatre. Ada Gray week of 2.

## CINCINNATI.

Frank Lindon in The Son of Monte Cristo closed a very successful week's engagement at Harris' May 31. Mr. Lindon is an earnest, intelligent actor and his efforts in the role of Albert Dantes were warmly applauded. Edna Erie as Eugenie Dangiers created a very favorable impression by her excellent work. The support throughout was above the average, and the piece itself was mounted satisfactorily. The MacCollin Opera co. will begin an extended Summer season 2 with La Mermotte as the inaugural programme followed by Falstaff. The co. includes A. W. F. MacCollin and his wife, Frances D. Hall, Marie Lorraine, Lizzie Ralston, J. Little Anole, E. F. Smith, W. C. Dean, Susie Broome and Maud Smith. Two operas will be given each week and the house will be cooled by electric fans.

Harry Hooper, lithographer of the Grand, has been engaged by the Coney Island management as press agent.

The Covington Brothers' Little Nugget comb. closed its season here 24. Jessie Goldthwaite, the soprano of the co., left 26

for her home in Indianapolis. The Covingtons reside at Elwood, a suburb of Cincinnati and will summer in this vicinity.

Manager R. E. J. Miles, of the Grand, while driving to the Latonia races 24, narrowly escaped a fractured skull. His team became frightened and unmanageable and the manager was thrown with considerable force against a passing street car.

The May Festival directors are exceedingly gratified with the success of the affair and estimate the surplus, after reckoning all possible liability, at \$7,000.

The three concerts of the Edward Strauss orchestra given at Music Hall 30, 31 (a matinee and evening performance being given on the latter date) were very largely attended. "The Blue Danube" was rendered at each concert.

During the Summer months twelve electric fans will be in operation at Harris'.

## CLEVELAND.

Mary Shaw made her first appearance as a star before a Cleveland audience May 26-27 in A Drop of Poison. Miss Shaw confirmed the pleasant impression she had made upon previous visits when her name was not printed in large type on the programme. The play and co. made successes as well as the star. The houses were large during the engagement. The Cleveland Grays Minstrels filled out the week.

The Emerson and Cook Specialty co. has been doing large business at the Star. The co. is a good one, composed of clever people gathered together from co. whose seasons have closed. In the ranks are John Queen and J. Marcus Doyle, Emerson and Cook, Brainerd and Mullin, the Bijou Quartette and Emily Bean. Nellie Forrester, of this city, and also of the National Trio, made a hit with her songs.

Arizona Joe, the "shooting star," dazzled a goodly number of people this week at H. R. Jacobs' Theatre. The Queen of the Plains week of 2.

Gus Hartz, manager of the Opera House, has returned from New York. While there he assumed the management of Richard Mansfield, a few months earlier than was at first intended, as the arrangement was to have gone into effect at the close of Mr. Mansfield's New York season. In view of his hit as Bea Brummel, Mr. Hartz thinks of continuing his star at the metropolis for a year.

The Boston Symphony Orchestra played 21 at Music Hall to 4,500 people, at popular prices.

## BALTIMORE.

The second week of the Summer opera season at Harris' Academy of Music was a repetition of the packed houses of the week preceding. Patinina was the opera given and from the enthusiasm evoked it has lost none of its old-time charm. Jeannie Winston was the Vladimir, which she sang and acted in much the same way that she does everything. She was Jeannie Winston at all times and under all circumstances. The giddy young girl, of course, was out in force and gave vent to her feelings in persistent applause and a profusion of bouquets. Bettina Padelford was vocally and dramatically equal to the part of Lydia and J. J. Rafael made a satisfactory reporter. The chorus was conspicuously good and the orchestra, under Emma R. Steiner, did efficient work. Helen Bertram in The Brigands week of 2.

McCarthy's Mishaps closed a week of good business at Ford's Opera House 31. A short season of Summer opera by the Carlton co. will commence 2. Dorothy will be the opening attraction. The house has been decorated and fitted up, and the lobby converted into a conservatory with plenty of plants and fountains and novel effects in electric lights.

The Combination of Novelties has been drawing well-filled houses at the Monumental Theatre during this week and presenting a very good variety programme. Dominic McCaffrey's Athletic co. next.

Rashin Duvall, of Booth's co., is at his home in this city. The Kenilworth Club of Baltimore will give Esmeralda in Hagerstown and Frederick 4-5.

## PITTSBURG.

All local theatres were very well patronized during the week which was brought to a close May 31.

One of the Finest was presented at the Bijou to good business week ending May 31. Edward M. Ryan gave a strong impersonation of the leading role and he was accorded good support by Ross D. O'Neill and Harriet Jacobs. The Paymaster 2.

Hanlon Brothers' Fantasma was presented at the Grand Opera House during the week ending May 31, where it was produced in a gorgeous manner. Several changes—all for the better—have been made in the spectacle, notably in the first act, where an entire new scene has been added. This has been drawn from the work of Jules Verne and it represents Zamulin's abode at the bottom of the sea. Bartholomew's Equine Paradox 2.

At the Academy, Hyde's Specialty comb. pleasantly entertained its numerous friends in this city. Several of the acts received triple ovations, notably those of the musical team, Fields and Hansen and those excellent vocalists The Clavier Quartette. Others deserving of mention were Edgar Foreman, Helen More, James McAvoy, Washburn Brothers and the two Elsie Davis. This closes the season at the Academy. Manager Williams with his family will spend the Summer in California.

The Streets of New York was presented at Harris' week ending May 31 to satisfactory business. Fred Beck, an old-time favorite in this city, was the Badger. Hilarity 2.

One of the Finest did not arrive here until 7 o'clock Monday evening and the curtain was not rung up until two hours later. During the wait the audience became very impatient, but good humor finally prevailed.

Richard Quilter has returned to his home in this city after having had a successful tour with Sam Jack's co.

Marion Foxy, an English hornpipe and reel dancer with One of the Finest co., made quite a hit at the Bijou last week.

George Hassler of Hassler Brothers was here with his co. last week.

Hyde's Specialty comb. closed its season here May 31. The members immediately departed for the metropolis.

John Hart of the Two Johns co. was in town during the greater portion of the past week.

Herr Strauss and his admirable orchestra entertained about 12,000 people during their brief stay in this city. They gave two night and one matinee concert, the programmes of which were made up, almost entirely, of Strauss dance music. The orchestra made a big hit here and an endeavor will be made to have it return before departing for Europe.

Manager David Henderson of the Duquesne Theatre paid us a flying visit last week.

The attachés of the Bijou had a very good benefit May 27.

Manager E. D. Wilt of the Grand has purchased a very fine residence on Forbes Street, Oakland, this city.

Manager Gulick of the Bijou will likely spend the Summer months at Niagara Falls.

Managers Hassan and Gulick invited the children of all local policemen to attend the matinee performance of One of the Finest 28.

## SAN FRANCISCO.

MAY 27.

Wilson Barrett, with Miss Eastlake, began a three weeks' engagement last night at the Baldwin Theatre, opening in Claudian before an élite audience, which filled the house. On Thursday evening Mr. Barrett will present Hamlet, and a varied bill all next week. His engagement is for three weeks, after which the London Gaely co.

Oliver Dowd Byron is in the closing nights of his engagement at the Alcazar, which was very satisfactory in monetary results. W. A. Brady's After Dark opens June 2.

Patinina prospered at the Tivoli Opera House for a fortnight, and now Von Suppe's pretty work Donna Juanita is sung by Alice and Francis Gaillard, Telula Evans, Emily Soldene, Hattie Delaro Barnes, Lottie Walton, Henry Norman, Wm. H. Hamilton and Arthur Messmer. The Gondoliers will be given next.

W. H. Crane in The Senator at the Bush Street Theatre is turning people away at every performance, and nothing is underlined.

E. H. Sothern's first week with The Highest Bidder at the California was only moderately attended. Lord Chumley is expected to do better this week. Held by the Enemy follows June 2, with The Old Homestead underlined.

Will Adams, late assistant treasurer at the California, has been appointed treasurer of the Marquam Grand at Portland. Mr. Adams has the best wishes of many friends in this city for his success in Portland. Joseph Carter succeeds Mr. Adams at the California.

Harry Green is here in advance of After Dark and W. A. Brady.

George Wallenrod's benefit at the Alcazar last night crowded every part of the house.

Mr. and Mrs. J. H. Rosewald will go to Chicago, at once to cooperate with The Bostonians in the first production of their new opera He's a She.

After the Brady engagement at the Alcazar, P. F. Baker will appear in Chris and Lena.

Prince and Pauper, also Clara Morris, are Summer announcements for the Baldwin.

Pia Diavolo was abandoned at the Tivoli, owing to Harry Gates' illness, which compelled him to retire from the stage for the present. J. M. Francoeur's Tallyrand, is as enjoyable, as either Rhéa's Josephine or Mr. Harris' Napoleon.

Golden Gate Lodge No. 6, B. P. O. E., will have Miss Charlotte Tittel in the chair at their social on Sunday next.

Miss Madeline Bouton, of this city, made her début at the Baldwin on last Friday night with Rhéa as Maria Louise, in Josephine. Miss Rhéa was so well pleased with Miss Bouton's acting that Manager Arthur Miller has engaged her to join the company.

Helen Daupray Ward is residing at Napa Soda Springs, a charming resort, two hours distant from this city.

## ST. LOUIS.

Tom Sawyer was presented week ending May 31 at Pope's to good business. This house was the only place of amusement open during the week.

Thomas W. Jones treasurer and Charles Daniels assistant treasurer of Pope's, will have a joint benefit 1 with the Marquette Minstrels, an amateur organization, as the feature. After that the house, which has enjoyed a most prosperous season, will close for the Summer.

Manager Ollie Hagan, of Pope's, who has been ill off and on all Winter, will leave for a six weeks' trip to the Pacific coast.

It has been arranged that Matt Ryan, who has been manager of the People's Theatre, will continue as business manager next season, with Manager Hagan as general manager of both Pope's and People's.

Charles Daniels, who has been assistant treasurer of Pope's Theatre, will be the treasurer of that house.

Manager Smith will take his vacation in a short time and go to New York for the Summer.

Manager John W. Norton will be in New York by June 1.

Manager Pat Short will also leave for New York in a few days.

the orchestra, will lead for the McGinley co. at Schneider's Garden this Summer.

Clara Terry, who has been visiting St. Louis, her home, left 26 to join the McCollum Opera co., which plays a Summer season in Cincinnati.

#### BOSTON.

With the fall of the green curtain on the night of May 31 the season closed at five of our theatres: The Hollis Street, the Tremont, the Globe, the Park and the Howard. The farewell houses at all were large, that part of the public which had been for some time negligent of its opportunities seeming to become suddenly aware of the fact that it was their last chance and turned out accordingly.

The Museum closed its regular season at the same time as the others, but what the management call a "supplementary season" began on Monday night with Edward Harrigan in *Squatter Sovereignty*.

Kate Claxton opened the first of the week in Buckstone's romantic comedy, *Green Bushes*, at the Boston, its first presentation here for many years.

Alexander Salvini is in his third week at the Grand Opera House. The bill for the week is *The Three Guardsmen*. Notwithstanding the fact that it is the last of the season, and that the other houses have presented very strong attractions since the beginning of his engagement, Mr. Salvini has drawn excellent audiences.

John B. Mason, of the Museum, has been and still is seriously ill. It will take a long vacation to put him on his feet again.

#### LOUISVILLE.

A very large audience gathered at the New Buck May 26, the occasion being the annual benefit of Col. W. D. Savage, the popular treasurer of the house. The bill offered was a variety performance participated in by a number of volunteers and was thoroughly enjoyed. The Whaliens presented the Colonel with an elegant gold-headed cane, Harry Johnson sent a floral offering and the beneficiary blushingly acknowledged his obligations. Colonel Savage has been an active lieutenant of the Whaliens brothers for years and has materially aided them in building up the substantial fortune they now enjoy.

Mrs. Abbott, the "Georgia Wonder," will fill a return engagement at the Masonic June 8-10.

George Starr, who is here in advance of Barnum's Circus, was the first manager for P. Harris, after he established a house in Louisville.

The Hon. J. Proctor Knott will lecture at Macaulay's June 4 on "Woman's Rights Historically Considered."

Dr. Simon Quinlan, of Chicago, is here and is being royally entertained by members of the local Lodge of Elks.

Henry Buck, who made so favorable an impression as leader of orchestra at the Auditorium, will go to Europe for the Summer. He was formerly leader at Macaulay's and traveled several seasons with Theodore Thomas.

#### CHICAGO.

After a postponement of two nights, in order to secure a perfect representation, James O'Neill produced *The Dead Heart* at Hooley's May 28. The house was crowded and the people were most friendly, awarding generous applause to the actors and the scenic artists. Mr. O'Neill calls his arrangement of the play the Henry Irving version, but it is not. He has chosen to take from the final scene its most potent feature—the death of Robert Landry on the guillotine in order to save the son of the woman he loves. This was the only proper and logical ending for *The Dead Heart* as it was written, and this last scene was what saved the play from the commonplace. Mr. O'Neill has elected to reduce the drama to a level with cheap stage claptrap of the "all ends happily" order, and so doing deprives it of its most subtle charm. Mounted on the steps of the engine of death, he waves an adieu to his love. When the spectators should leave the theatre with a sense of his noble sacrifice and the grand revivification of the Dead Heart, they are shocked and their sentiment of admiration and pity turns to laughter when Robespierre rushes on and pardons Landry. The woman and her son embrace him, and the curtain falls on a picture of domestic happiness with the guillotine and soldiers as a background. Whoever informed Mr. O'Neill that this was an improvement on the original must have wished him ill in his new venture.

Aside from this blunder in judgment, great praise must be accorded all who took part. The play is admirably staged. The work of Mears E. G. Uitt and Alberts in painting the scenes reflects great credit on them. The first scene, a garden by moonlight, is particularly good, and throughout these artists have shown ability of a high order. The storming of the Bastile is well conceived and carried out. It is realistic and noisy enough for any one.

Of the acting it must be said that there was a reminiscence of Monte Cristo in Mr. O'Neill's work. He was a handsome and gallant lover in the prologue, and later on in his scenes with Latour was forcible and commanding in word and action. He fails in his pathos, due, perhaps, to a peculiar tone of his voice as much as anything. He certainly was not up to the standard set by himself in the earlier scenes. In his release from the Bastile and his scene with Catharine, wherein the heart that was dead becomes alive to human emotions, and love once more awakens the soul of pity and urges the man on to a noble sacrifice, the actor failed signally. There were so many excellencies in his performance, however, that the shortcomings of a first appearance in a new part may be condoned.

Eleanor Carey had the trying part of Catharine Duval, and played it acceptably. She overacts in the intense scenes and should curb a desire to play to the audience. Wilton Lackaye made a marked impression as the Baron Latour. He is polished and easy in his work, using much the best emphasis in

speaking his lines of any in the cast, and showing a just appreciation of the time and the character. Sybil Johnson was admirable as Catharine, and S. Miller Kent played the dual role of Count de St. Valery and Arthur, his son, acceptably. The actors were frequently called before the curtain and there seems no reason to doubt that Mr. O'Neill has found a profitable play in *The Dead Heart*. The cast:

Robert Landry.....	James O'Neill
The Baron Latour.....	Wilton Lackaye
The Count de St. Valery.....	S. Miller Kent
Arthur de St. Valery.....	
The Citizen Espiègle.....	S. George
Catharine Duval.....	Eleanor Carey
Catharine.....	Sybil Johnson
House.....	Esther Earl
C. D. Hess Opera co. gave <i>Olivette</i> at the Grand Opera House and it was received with favor by large-sized audiences. Jeannette St. Henry made a hit as Olivette and is sure to become a popular favorite. The only blemish in an otherwise good cast was the Coquelinique of Jacques Kruger. The same bill will continue for some time.	

Don Quixote has continued to draw largely at the Opera House and must be credited with a hit. It is not of a very high order either in music or in dialogue, but it serves to amuse, and the clever Bostonians make the most of it. Robin Hood, a new and untried work by the same authors—De Koven and Smith—is being prepared for early production.

The Old Homestead is being received with favor at McVicker's. It remains two weeks longer.

Mrs. George S. Knight and co. met with great success in *Over the Garden Wall* at the Haymarket. A Mexican Romance week of 1.

Show Up, the latest farce-comedy, made a favorable impression at the People's and amused the patrons immensely. The theatre will close for a brief period.

The romantic drama, *A Mexican Romance*, had a prosperous week at Havlin's. Leonard's Gaeties 1.

Chamfrau in *Kit, the Arkansas Traveler*, met with a good welcome at Jacobs' Clark Street Theatre. Always on Hand week of 1.

Tony Pastor's co. did a very large business at the Academy. It is a capital variety organization. Chamfrau 1.

Manager Henderson is busy arranging for the revival of *The Crystal Slipper* at his house in June. There will be many new features.

Horace McVicker has run out of stories and is organizing a fishing excursion to the Wisconsin lakes so that he may secure material for a first-class pictorial whopper.

The Columbia will reopen for the Summer 2, with Henry E. Dixey in *The Seven Ages*, which was recently seen at another theatre.

Most of the theatres will attempt to keep open with some sort of attraction. The prospects for a hot Summer are good, and some of the houses will lose heavily on the venture.

#### KANSAS CITY.

The London Gaiety co. succeeded in drawing good houses at the Coates in *Faust Up to Date*, despite the advance in prices, during the week of May 26 and pleased the audiences. Florence St. John's singing and her grace of manner, and E. J. Lonneman's clever burlesquing go far toward making the performance pleasing. The entire co. is a capable one. The staging and costuming were very attractive.

A Pair of Jacks did an excellent business at the Ninth Street week closing 1. It is a good entertainment of the kind, and is in very capable hands. It is original in much of its make-up, and the singing and dancing are excellent. Alcazar Opera co. 2.

Ben Tuthill has closed a contract with Manager Lodge of the Midland for a season of Summer Opera at his house, commencing June 15. The house will be overhauled and repaired so as to make the outdoor part attractive and inviting. Alice Johnson has been engaged as the leading soprano, and Hilda Thomas as the soubrette. Other good talent is being negotiated for to take other leading parts. Mr. Tuthill maneuvered about the only successful season of Summer opera we have ever had, a few seasons ago at Music Hall, and with the talent he will have, the present undertaking ought to be successful.

The benefit of Treasurer Cooley at the Ninth Street 26 was a great success. His many friends turned out in full force, and standing room was at a premium. Mr. Cooley made a neat and witty speech, thanking his friends for their appreciation.

With this week the season closes at all the houses. As a whole, the season has been fairly successful. Good companies have, as a rule, done well, and poor companies have fared poorly. Considering the number of houses we have, and the number of first-class attractions on the road, the season cannot but be considered a good one.

#### BROOKLYN.

The week ending May 31 was the last of the season at all the theatres. The Knights of Tyburn did well at the Grand Opera House. The role of Jack Sheppard was taken by Louise Sylvester instead of Carrie Louise Thompson, and the change was not an improvement. The season at the Grand has been the most successful the house ever known, and much of its prosperity is due to the able business management of Mr. W. G. Sammis.

Lost in New York had a fairly prosperous week at the Brooklyn Theatre. The doors of the house were thrown open for the last time afternoon and evening of June 2 on the occasion of Manager J. J. Hild's benefit.

Richard Mansfield appeared in *A Parisian Romance* at the matinee and Rose Coghlan in *London Assurance* at the closing performance.

The season at Hyde and Behman's Theatre was brought to a successful close, a specially selected co. being the attraction. Business has been large throughout the season.

#### San Francisco Chronicle.

The custom is a good one and one to which no one can take objection. In England "God Save the Queen" closes every concert or theatrical performance, and the average American is no whit less patriotic than the British.

*San Francisco Chronicle.*

## CORRESPONDENCE.

#### CALIFORNIA.

RIVERSIDE.—LORNA OPERA HOUSE: This house has been dark for some time past. It was opened, however, 26, by local talent in a varied entertainment consisting of tradesman's music, exhibition drill, etc. The orchestra, consisting of twenty pieces, in compliance with the suggestion of THE DRAMATIC Mirror, played "The Star Spangled Banner" at the close of the performance, and everybody departed feeling grateful to THE MIRROR for having originated this patriotic custom.

SAN JOSE.—CALIFORNIA THEATRE: Joseph Harworth in Paul Kaivar to a fair-sized audience May 26. Co. excellent and deserved first-class patronage.

FRESNO.—KODAK THEATRE: Shennanash to a packed house May 27. The play was enthusiastically received. Cora Van Tassel in *The Little Dinner* 2, in a fair house. Herrmann's Vaudevilles 2.

SACRAMENTO.—D STREET THEATRE: An excellent presentation of *The Spy of Atlanta* was given by our amateurs assisted by Company A of the N. G. C. May 13-16, to large houses. The principal characters were assumed by Meers, Harville and Aiden in their usual acceptable manner.—LOUISIANA OPERA HOUSE: Mrs. Scott-Siddons entertained a very large audience with dramatic readings 2. Her reading of *Lady Macbeth's* sleep-walking scene was especially forcible and evoked unusual applause. The whole performance was a brilliant one and an urgent request was made to Mrs. Scott-Siddons to return again.—ANTHEM: In this, the extreme Southwestern corner of the United States, The MUNION's patriotic suggestion was immediately acted upon by the managers of our theatres and henceforth "The Star Spangled Banner" will be played at the conclusion of every performance. The introduction of the custom was marked by enthusiasm and at each repetition it is gaining in favor, the inspiring music being greeted with cheers.

#### COLORADO.

DENVER.—Effie Eller's week, closing May 28, at the Tabor, could have been more remunerative; yet I don't suppose any money was lost. The Governess, Egypt and a new comedy entitled *Miss Manning*, were presented. The latter was produced on the last night of the engagement. Your correspondent was unable to attend, but from all accounts the new play is a success. Miss Eller has a happy part, and the co. does good work. The main interest of the play centres in the matrimonial possibilities of a young heiress, Maggie Manning, whose father left her a fortune on the condition that she married by the time she was twenty-one; otherwise the money was to go to the President's Bureau. Maggie's uncle, Lawrence Manning, is her guardian and the custodian of her property, which has grown in his hands until he is loath to part with it, and in his anxiety to have his niece safely married he surrounds her with numerous aspirants for her hand—and fortune. The play opens two days before Maggie's twenty-first birthday, and matters are getting very serious. Plenty of wingers present themselves, but Maggie will have none of them, her heart being set on her cousin, Arthur Manning, who years ago was turned off by his inexcusable old uncle. Of course he turns up at the proper time, and wins an easy victory over the other suitors after some few misunderstandings and difficulties. David Henderson's Chicago co. opened in *The Gondoliers* 2, to a tremendous house. Both opera and people made enthusiastic. London Gaiety co. next. Prof. Cromwell closed a two-weeks' engagement at the Metropolitan 2. The Professor has a particularly pleasant way of explaining things. A Long Lane week ending 21.—ITEM: Wilson Barrett will look back upon his Denver reception as one of the pleasant incidents of his American tour. The *Star* speaks thus of THE DRAMATIC MIRROR: "A carefully edited and conscientious publication." Right you are, Mr. Dorman, as usual.

COLORADO SPRINGS—OPERA HOUSE: Effie Eller presented *The Governess* to good business May 26.—ITEM: Several dressing rooms and a scenery room have just been added to the Opera House. This will be a great convenience to co. carrying a large amount of scenery.

LEADVILLE.—TASOR OPERA HOUSE: The Tasor Concert co., May 28, to a small, though appreciative house. Effie Eller, 20, 20.

PUEBLO.—DE REEMER OPERA HOUSE: The Bell-Ellis comb. closed their season of forty-two weeks on May 28. Business for the week was poor owing partially to counter attractions. Prof. Cromwell in his illustrated lectures 2-2.

WORCESTER.—THEATRE: Kellar one night and Lizzie Evans in *The Buckets* three nights, were the attractions week ending May 28. This closes the house for the season.—THE MUSE: Under the Gaslight drew good houses all the week. She is billed for 2.

CHELSEA.—ACADEMY OF MUSIC: Annie Ward Tiffany appeared in her new play *The Step-Daughter* May 26, giving an excellent performance to a packed house. Her support is very good. Lilly Clay's Gaiety co. 3.

PITTSBURG.—WHITNEY'S OPERA HOUSE: Garrison's Minstrels gave a pleasing entertainment to a good house May 26. Kellar did a fair business 2.

The Lily Clay Burlesque co., return date 26, to fair business. This performance closed the season at this house.

PALM RIVER.—ACADEMY OF MUSIC: Frank Mayo appeared in *Norddeck* May 26 and Edwin P. Mayo in *Davy Crockett* 2, to light business. Mr. Mayo, Sr., used to have played in the latter play but during the day he went to Boston and missed the last train for this city. One of the largest and best pleased audiences of the season witnessed Vernon Jarrett and co. in *Starlight* 2, for Manager Wiley's benefit. Miss Jarrett was suffering from a bad cold. Her season closed at Providence 2. Hamlin's Comedy co. in *The Pakir* 2, delighted a large house.

LYNN.—MUSIC HALL: The Redmond-Barry co. in *Hermione* 2 and *Lily Clay* 2. The Mikado is drawing large crowds at the Muse and will be supplemented by *Olivette* week of 2.—ITEM: Billy Burke, stage manager of the Muse, will have one June 1. Eugene Simpson has leased the Elmwood Opera House, South Framingham.

MILFORD.—MUSIC HALL: The Milford-Barry co. in *Hermione* 2 and *Lily Clay* 2. The Mikado is drawing large crowds at the Muse and will be supplemented by *Olivette* week of 2.—ITEM: Manager Dexter will tender a benefit June 2, while Billy Burke, stage manager of the Muse, will have one June 1. Eugene Simpson has leased the Elmwood Opera House, South Framingham.

HILLCREST.—MUSIC HALL: The season just closed, especially since Jan. 1, has been the largest for seven years.—Mr. and Mrs. D. J. Sprague, of *A Social Gaiety* co., are enjoying life at Riverside, their Milford residence. Their season which closed at Detroit, Mich., last week, has been a successful one.

NORTHAMPTON.—OPERA HOUSE: Frances Redding co. week of May 19-24, in repertoire, to a poor business. They presented all old plays under a new name.—ITEM: Companies in the future will do well to let the "local gag" rest in this town. The Redding co. persisted in it and the result was a disturbance on the last night of their engagement. Howorth Hibernalia 2; Great Eastern Band 5.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE: The benefit to Manager Cobb May 20 was a great success in every way.—REDMOND'S: Wild Oats drew fairly

well business May 21.

DETROIT.—WHITNEY'S GRAND OPERA HOUSE: Johnnie Prindle, mounted Reuben Gline and did a good business. Mr. Prindle scored a success in his representation of the adventures of the Vermont Yankee during the Bannisters, and the supporting co. was very good. Miss Montana next.—ITEM: Ex-Manager C. E. Blanchard, formerly of Whitney's but now of Chicago, was in the city last week.

JACKSON.—HIBERNAD OPERA HOUSE: Uncle Hibernad co. to a fair house May 21. At the close of the performance "The Star Spangled Banner" was rendered by their excellent orchestra. Professor Bristol's Equines opened a three-nights' engagement to fair business 2.

LANSING.—OPERA HOUSE: Uncle Hiram did good business May 22. The best orchestra heard in this city in some time. Co. closes season at Port Huron 2. Edwin Barbour 26-27; good business.

DETROIT.—SAGINAW.—ACADEMY OF MUSIC: F. P. Baker in *The Emigrant* and Chris and Lena May 28-29; to good business. Years ago, when Mr. Baker was a boy, Saginaw was his home, and all of his friends have turned out in force and given him a royal welcome. Bristol's Equines week of 26. A Legal Document 2-2; Barlow's Minstrels 7.—ITEM: The house orchestra has been playing "The Star Spangled Banner" for a week past, and it seems to be appreciated by the audiences.

MICHIGAN.

MINNEAPOLIS.—GRAND OPERA HOUSE: Hallen and Hart in *Lotte* on played to excellent business May 26. Play and co. made a pronounced hit. Annie Lewis is an exceptionally graceful dancer.—HARRY'S HENRICKIN AVENUE THEATRE: An audience which taxed the capacity of this house witnessed the production of *The Two Thieves* by the Bassett-Moulton Opera co. 26. The presentation was highly creditable to the co., the principals with exception sustaining their respective roles admirably. Frank Duskin as Jacques Strop made a decided hit, as did Ed Clark as the Marquis De La Flere. Patmos Dillard was an acceptable Rosalie and Kitty Marcellus a pleasing Fanchon.—BRIOT OPERA HOUSE: Hattie Bernard-Chase in *Lotte* a quiette drew a large house 26.—ITEM: P. V. Egan, Mr. Harris' brother, has been appointed manager of the local house. Mr. Egan is well known to the citizens of the twin cities, having been engaged in business in St. Paul for a number of years.—The jury is in the suit of Otto and William vs.

## THE NEW YORK DRAMATIC MIRROR.

**THE ENEMY** played to fair business May 22. James Wilson, George Buckas and Minnie Durfee made distinct hits. Adele Bolgerda laughingly "grayed" the performance in all of her serious scenes, losing completely the respect of her audience. Miss Evangeline at Nellie McHenry in *Lady Peggy* ap-21.—**ITEMS:** Minnie Dupree, of *Half*, by the *Enemy* co., was formerly a member of the stock on in Butte, and has many friends here. Will Howard, the violinist, has returned from Salt Lake City, where the unfortunate Said Pasha co. disbanded. —**The Lyceum** Theatre is no more. Military co. are now using it for an armory.

**HELENA—MIND'S OPERA HOUSE:** Hellen and Hart's Letter On to good business May 19, 20. Ned Goodwin in *A Gold Mine*, The Nominee and *Lead Me Five Shillings* (first night's receipts \$60) ap-21.

### MISSOURI.

**HANNIBAL—PARK OPERA HOUSE:** Stuart's Theatre co. of work of May 19 at cheap prices.

**MEXICO—FERRIS GRAND OPERA HOUSE:** The Horn-Wallack comb. May 26 to poor business. Co. fair.

**HACON—JORDAN OPERA HOUSE:** Reid Westbrook co. in Heart of Steel May 22 to poor business.

**ST. JOSEPH—TOOTLE'S OPERA HOUSE:** Master Karpoff, the boy soprano, with local talent assistance, drew two good houses May 21. The Alvarado Opera co. opened a week's engagement ap-26 at popular prices. The old familiar operas will be presented.

**GRAND OPERA HOUSE:** Hal Reed and Bertha Westbrook presented Heart of Steel ap-25 to good business.

### NEW JERSEY.

**JERSEY CITY**—Frank Mayo in his favorite play, *Davy Crockett*, occupied the Academy of Work of May 26. The star repeated his well-known impersonation of the title role, and was well supported by a competent and efficient co. The play was received with strong marks of approval and witnessed by audiences large in numbers. This engagement closed the season at this house which, all things considered, has been the most successful in its history. The attractions presented have been of the best order and a varied character, and with two or three exceptions, business has been uniformly profitable. It is stated that several important alterations and improvements will be made in the house before the opening of the next season. Many desirable attractions have been booked, and all signs point to continued prosperity.

**HOBOKEN—H. R. JACOBY THEATRE:** The London Novelty co. virtually closed the regular season at this house June 1. Business was only fair. A local entertainment, a 2, will be followed by Queen's Evidence and The Corsican Brothers.—**Jameson's THEATRE:** The Forsters' Burlesque co. drew fair business all last week, and gave an excellent entertainment. The co. includes many very clever people.—**ITEMS:** George L. Houston will run *The Ticket-of-Leave Man* with a good co., as a Summer speculation. He is also interested in other ventures with which he will fill in time until September, when he joins Oliver D. Dawson.—Crosbie's house has been painted and frescoed, and it now presents a clean and rejuvenated appearance. Mr. Crosbie will only close for a very short season during the heated term, when he will make some further improvements.

**TRINITY—TAYLOR OPERA HOUSE:** Primrose and West's Minstrels made their second appearance here this season May 21, and gave a first-class performance to big houses. Gilman's Band and the Headstone Choral Union united in two grand vocal and instrumental concerts ap-27. The house was crowded with the most select audiences of the season.

### NEW YORK.

**HARLEM—HARRISON'S OPERA HOUSE:** America did ap-26 business week ending May 25. Adele Bolgerda gave a delightfully artistic and brilliant impersonation of the title role, and her efforts won enthusiastic recognition from the audience. The Arctic Melodramatic of Helen Burton was a thoroughly enjoyable performance. The rest of the cast was good. The gem of the opera, the secondary by the critics in the second act, was spoiled by the spiritless manner in which it was rendered. *The Devil's Disciple* week commencing 2.—**HARLEM THEATRE:** To the Front to good-sized houses week ending 10. *Bustle* Baby is underlined.—**OLYMPIA:** Fun in a Boarding School to fair business week ending 12. Night Owls week commencing 2.

**ELKHORN—GRANDE OPERA HOUSE:** Alice King Livingston produced an exceptionally capable co. ap-24, produced Jack Gordon, Knight Bharat, Gotham, etc., associating him in five acts, written by W. C. Hudson, a well-known British journalist and author. The play is vivacious, the situations strong, the plot novel and the action unhampered and dramatic. The dialogue is crisp, unaffected and forcible. The scenes laid in New York City and the plot hinges upon the murder of a Machiavelli, who has been killed by one of his victims. The murderer is detected from the detective by Jack Gordon, a man of amiable heart and noble impulses. *Devotion's gallantry* leads him to prison, but his undivided happiness and a beautiful wife. This is the story of the play, through which runs a vein of delicate and mirth-compelling humor. The play was well staged and was presented by the following cast:

Tony Sherman.....Alice King Livingston  
Jack Gordon.....White Whittles  
Nicholas Lowell.....Preston Pratt  
Captain Lowton.....Herbert A. Carr  
Cyril Brewster.....Adolph Jacobson  
Mrs. Jameson.....Adelaide Thornton  
Miss Mayn.....Katherine Arnold  
Lou Agape.....Ethel Class Sprague  
Mollie Lowell.....Gladys Hind

Miss Livingston, barring a slight nervousness quite excusable under the circumstances, did splendid work. White Whittles as Jack Gordon scored a decided success. His impersonation of the New York swell was excellent. Herbert A. Carr's characterization of a detective was equally meticulous and the other members of the co. acquitted themselves with credit. Both play and co. were enthusiastically received by a critical and cultured audience. The applause was frequent and prolonged, and at the end of the fourth act the author was called before the curtain. Mr. Hudson delivered congratulations. In Jack Gordon he gave the public a play calculated to win and enduring favor. Frederic Bryan, booked for 25, caused an account of circus. Dan Quinlan, of George Wilson's Minstrels, has accepted a situation with the Interstate Fair Association as advertising agent until the opening of Wilson's Minstrels in this city July 21.—**ITEMS:** Parsons' Circus ap-20 to large business, afternoon and evening.

**ROCHESTER—ACADEMY:** Agnes Wallace Willis appeared in *The World Against Her* before large and appreciative audiences week closing May 21. Greta Drinton, Robert Neil and Harry Rayner were excellent in the roles they assumed and were liberally applauded. Go-Won-Go Mohawk week of 22.—**ITEMS:** W. H. Smart and wife are in the city, where they will pass the summer.

**PORRY JEWELL—LEA'S OPERA HOUSE:** George E. Adams' co. in *Lea, She, Him and Her* May 24, closed a successful season of forty-two weeks here.

—**ITEMS:** George E. Adams will take his own co. under his general management next season. Mr. Thompson, the leader of this co., played "The Star Spangled Banner" for the first time in this house.

Mr. E. Bryan, of Three of a Kind co., is spending his vacation here at the residence of Mr. Royer's father.

**CORNING—HARVARD ACADEMY:** Helene Adèle co. week ending May 20 to fair business. Performances satisfactory.

**LOCKPORT—HOOD OPERA HOUSE:** Hardie and Von Leer in *On the Frontier* May 23 to good business.

**JAMESTOWN—ALLEN'S OPERA HOUSE:** Kittie Harkins at popular prices to good business May 25.

**SPRINGFIELD—OPERA HOUSE:** E. P. Sullivan, a talented young actor, supported by an excellent co., filled a week's engagement May 21 and gave entire satisfaction.

**SARATOGA SPRINGS—TOWN HALL:** Frederick Bryan in *Forgive Me* of gavotte and wifid performances to fair business.—**ITEMS:** Phil Schuyler, accompanied by his wife, is in town visiting his mother.—P. Chauvel, who has been exhibiting one of Milner's photographs throughout adjusting forces, has returned home for the summer.—Miss

Wainwright will spend the Summer season here, having hired a furnished cottage.

**SEWICKLEY—ACADEMY OF MUSIC:** The regular season of this house closed May 23, with Frederick Bryan in *Forgive Me*. House large and enthusiastic. Local Manager W. H. Prishie, Treasurer John S. Parsons and the others are hereby extended thanks for courteous to your correspondent during the past season. Manager Prishie and his staff are pleasant and courteous gentlemen.

**SENECA FALLS—DANIELS' OPERA HOUSE:** Sawtelle's Circus filled a two-days' engagement May 23, acceptable to good houses. The work of Fowler Blendinger and Miss Dot Pullman was worthy of special mention.

### OHIO.

**DAYTON—THE PARK:** The Main Line commenced a week's engagement May 24, opening to a large audience. The mechanical effects and scenery are unusually good. The co. nice torso. The Beau Monde Dramatic co. June 2 in repertory.—**HOMESTEAD HALL—SOLDIERS' HOME:** The Summer season of comic opera at this beautiful theatre opens 3 with La Mascotte. Heretofore, the names of the members of the Summer co. were announced several weeks prior to the opening, but up to date, the public is ignorant as to who will be at the Home this season. I managed to ferret out the following artists who will be members of the co.: Basile Fairburn, prima donna; Dot Parkhurst, soprano; Mrs. J. Clinton Hall, character; Donald Harold, Fred C. Palmer, comedians; Joseph Nicol, conductor; Herman Wald, baritone; George McKenzie, tenor; Max Kruger, manager.—**CURE:** Manager Larry H. Bois of the Grand and the Park, left 25 for New York to engage an opera co. for this Summer at the Park, and ere this, is pleasantly located on the Rialto, tearing off "acrons" by the cargo and telling "fairy tales" by the score. Manager Bois, during the past season, favored our theatregoers with the very best attractions on the road and your correspondent wishes him a pleasant two weeks' trip.

**WOOSTER—NEW CITY OPERA HOUSE:** None. Family May 27 to fair business.

**FRONTIER—HEIN'S NEW OPERA HOUSE:** Merritt and Hanley's Minstrels May 27, 28 to fair houses.—**ITEMS:** The new Opera House will be completed probably by November. It is to be hoped that the veteran manager, Ed McCune, will secure the management of the new house. He has always given frequent the best of attention.

**EAST LIVERPOOL—SAINT OPERA HOUSE:** Streets of New York co. May 27 to a very small house. Mrs. Gen. Tom Thumb played to a small house 28. This closes the house for this season.

**KRIST—OPERA HOUSE:** Mere May 31; Little Trini 3.

### OREGON.

**PORTLAND—MARQUAN GRAND:** Nat Goodwin week of May 21 in *A Gold Mine* and *The Nominee* to packed houses nightly. Rice's Evangeline week of 29. On the opening night the house was packed, not a single seat remaining unoccupied. Co. poor. W. A. Brady in After Dark week of 26.—**ITEMS:** Manager Howe of the New Park has sold out to William De Shatley of New York. Mr. De Shatley says he intends to remodel the interior of the theatre and that he will play some of the best attractions this season.—The Marquian Grand Opera House has made a strong success from the start, and in spite of the strike, the excitement of the elections, and a great fall in business, the majority of the attractions that have played at that house thus far this season have done a phenomenal business.

### PENNSYLVANIA.

**LANCASTER—PROCTOR'S OPERA HOUSE:** Mine. Janacek in *Macbeth* drew a large audience May 29. She was well supported by George D. Chaplin.

**MARSHALL CITY—OPERA HOUSE:** Madison's Specialty co. gave poor performances to small and uneven May 15, 17.—**ITEMS:** Alden Dixon's Reunited co. went to picnics at Weatherly, Pa., owing to poor patronage.—The opera house is closed for the season.

**CORNWALL—NEWBURN'S OPERA HOUSE:** Martin Heywood co. in Held in Slavery to poor business May 20, 21. A Bench of Keys to good business.

**CHARLES T. HARRIS—THEATRE:** To the Front to good-sized houses week ending 21. *Bustle* Baby is underlined.—**OLYMPIA:** Fun in a Boarding School to fair business week ending 21. Night Owls week commencing 2.

### RHODE ISLAND.

**PROVIDENCE—GAETTY:** The Jerome Jarboe band in *Starlight* with its many songs and pretty music before large audiences during the week ending May 20. Rankin, under the management of Eugene Tompkins, opens here for a week commencing 2.—**SAIN SOUCI GARDEN:** The Summer season opened 26 with The Jolie Persians. Co. fair. Weather bad; audience light.

### TEXAS.

**WACO—PARK THEATRE:** The Rostell Standard Dramatic co. at cheap prices week ending May 25.

### UTAH.

**SALT LAKE CITY—SALT LAKE THEATRE:** Wilson Barrett made a great hit, presenting Claudia, Silver King and Bonny Clark at advanced prices ap-21 to crowded houses. The audiences paid \$1.50 ap-21 to the compliment of remaining to give a curtain call at the close of each performance, and the star took occasion to thank them in a most agreeable manner. Miss Estelle appeared but once, on 26, suffering from a severe cold, which threatened to develop into quinsy.—**GRAND OPERA:** Cleveland's Minstrels filled a week's engagement, drawing a packed house on the opening night.—**ITEMS:** The last of the Grand City Co. have left the city.—The Grand May Festival in the large Tabernacle is the climax of the hour. The chorus will number over three hundred voices. Mr. B. B. Young, baritone, and Miss Bertha Bayliss, soprano, will come from Geneva to sing. There will be two nights and a matinee. The advance sale has gone up into the thousands. As soon as this is over, Prof. Stephens will begin the training of a large chorus to render The Messiah a year hence.

### VIRGINIA.

**ALEXANDRIA—LANNON'S OPERA HOUSE:** Fun in a Boarding School May 22-23, with matines, to fair business.

### WASHINGTON.

**TACOMA—TACOMA THEATRE:** Wm. A. Brady in After Dark to excellent audiences May 23, 24, and matinees.

**SPokane FALLS—CONCORDIA THEATRE:** Held by the Enemy to fair houses May 23, 24.

### WEST VIRGINIA.

**WHEELING—OPERA HOUSE:** Lamont Opera Co. May 21, 22 to enthusiastic audiences. Miss Lamont's failure to appear was much regretted. House closed for the season.—**GRAND OPERA HOUSE:** Model Comedy co. week ending 21.

### WISCONSIN.

**FOND DU LAC—CRESCENT OPERA HOUSE:** Sam Rhine May 27 planned a fair-sized audience.

### CANADA.

**LONDON—GRAND OPERA HOUSE:** Robert L. Scott in Chip of the Old Block matinee and evening May 21 to fair business.

**STRATFORD—OPERA HOUSE:** Belle Stevenson Dramatic co. to poor business May 22-23. Chip of the Old Block to a fair house 24.—**ITEMS:** The Belle Stevenson co. closed the season here, the Stevenson co.—now in number—remaining in Stratford to open a guitar class by request.

**HALIFAX—ACADEMY OF MUSIC:** J. C. Lewis' Si Plunkard co. opened May 21 to medium houses. With the exception of Mr. Lewis the co. was weak. They open this week in Windsor and Annapolis, N. S. The Harkins Fifth Avenue co. appear at the Academy in a week's engagement commencing 26. This is their first appearance in Halifax. They will produce *The Golden Giant* and *Jim the Penman*.

**HAMILTON—GRAND OPERA HOUSE:** The Hamilton Minstrels (matinée) May 26 for the benefit of Manager Roche drew a large audience, and every

one was well pleased with the entertainment. During the evening Capt. J. J. Stuart, the interlocutor, presented Mr. Roche with an elegant gold watch on behalf of the staff of the theatre. Mr. Roche then made a short speech in which he thanked the staff of the house, Mr. Stuart and the co. for the very kind manner in which they had treated him. Hardie and Von Leer in *On the Frontier* to a top-heavy house 27. The piece and co. are fairly good.

**WINNIPEG—PRINCESS OPERA HOUSE:** R. D. MacLean and Marie Prescott were more successful the second week of their engagement ending May 24. The houses were both large and fashionable during the week. This was a special triumph for these great artists as Thomas W. Keene, an old favorite here, played against them. Curtain calls were numerous during the week, and their return next season will be looked forward to with great pleasure by all who attended their performances. Evangeline 24-25.—**BIJOU OPERA HOUSE:** Thomas W. Keene to good business 24-25.

### DATES AHEAD.

*Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.*

### DRAMATIC COMPANIES.

**ARIZONA JOE:** Chicago June 2—week.

**AROUND THE WORLD CO.:** New York City—indefinite.

**AFTER DARK CO.:** San Francisco June 2—three weeks.

**ACROSS THE ATLANTIC CO.:** Montreal, Can., June 2—week.

**ALEXANDER SALVINI:** Boston May 19—four weeks.

**ATKINS-CHOLIN CO.:** Newark, N. J., June 2—week.

**ADA GRAY CO.:** Philadelphia June 2—week.

**A. M. PALMER'S CO.:** San Francisco—indefinite.

**BAILEY'S CO.:** Tai-Pai, Ct., June 2—week.

**BLACK FLAG CO.:** N. Y. City June 2—week.

**BROOKMASTER CO.:** Toronto, Can., June 2, Buffalo 9—week. Cleveland 6—week.

**CARRIE ANDERSON CO.:** Rockport, Mo., May 25—work.

**CORA VAN TASSEL CO.:** Santa Cruz, Cal., June 3—4.

**STOCKTON 5, SACRAMENTO 2, WOODLAND 9,**

**CITY DIRECTORY CO.:** N. Y. City Feb. 19—indefinite.

**DENNIS THOMPSON:** Philadelphia May 25—indefinite.

**ALEXANDER SALVINI:** Boston May 19—four weeks.

**ATKINS-CHOLIN CO.:** Newark, N. J., June 2—week.

**ADA GRAY CO.:**

# THE NEW YORK DRAMATIC MIRROR.

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## MANAGERS DIRECTORY.

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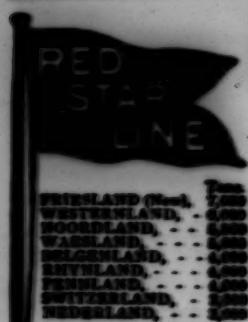
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